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WHOLE NO. 2497



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Marion Talley



THE ORPHEUS CLUB OF DETROIT.

one of the finest musical organizations in Detroit and one which has been in existence for over twenty-five years. The club is made up of forty young business and professional men of Detroit, all of them trained church and concert singers, who for the past seventeen years have been under the direction of Charles Frederic Morse. Two concerts a year are given in Orchestra Hall to the sustaining members and their friends. These concerts usually take place in December and April, the next one being scheduled for April 17. No other Detroit concert appearances are made, but occasionally the club travels to some other city for an appearance there. Continuing the custom followed for the past two seasons the Orpheus Club, as well as the Madrigal Club, a woman's chorus which also is under the direction of Mr. Morse, will assist the Detroit Symphony Orchestra in the presentation of the Bach Passion Music. Following the two Detroit performances of that program, it is to be repeated in New York at Carnegie Hall on April 5 and 7 under the direction of Ossip Gabrilowitsch. While in New York the Orpheus Club will make records and give a thirty minute radio program, probably on April 6. The officers of the organization are Dr. Calvin L. Shafar, C. Herbert Peterson, Clarence O. Jones and Carroll P. Adams.



FORTUNE GALLO,

well known operatic impresario, who was presented with a silver cup and the freedom of the city of Richmond, Va., at the final performance of a week's engagement by the San Carlo Grand Opera Company. The local committee, headed by John Stewart Bryan, publisher of the Richmond News-Leader, and F. W. Corley, of the Corley Music Company, presented the cup on behalf of the local committee, as an expression of their esteem. All records for receipts at popular prices were broken, the gross for one week reaching \$60,000. The company has been re-engaged for another week, next season. The inscription on the loving cup is as follows: "Presented to Fortune Gallo of the San Carlo Opera Company, impresario and apostle of Art, by the Richmond News-Leader and The Corley Company, in appreciation of his part in making memorable grand opera week, Richmond, Va., January 16-21, 1928." (Photo by Cosmo)



STUART GRACEY,

baritone, was headed towards America on the Roma when the camera found him. He is here, now, primed to fulfill concert engagements in one city and another, after having sung for two years in Italy's opera houses.



ALBERT STOESEL,

who will conduct the Oratorio Society of New York and the Westchester Choral Society units in a performance of Elijah in Carnegie Hall on February 24. George Fleming Houston is being personally coached by Mr. Stoessel in the role of Elijah; he is a young artist who has made an excellent impression in the several roles he has sung with the American Opera Company. Dan Beddoe will give his inimitable interpretation of the role of Obadiah; Harriet Van Emden will be the soprano and Doris Doe the contralto soloist. For the first time in many years the Philharmonic Society will furnish the orchestral background. (Photo © Harold Wagner).



FRANTZ PROSCHOWSKI,

distinguished vocal authority, who has written a series of five articles for the MUSICAL COURIER, the first of which begins in this issue. Mr. Proschowski's New York studios are among the busiest in the city, and, following his annual custom, he will hold master classes again during the summer in San Francisco, Minneapolis and Chicago. (Photo by Bain News Service.)



PAUL ALTHOUSE,

about whose performance of Samson with the Philadelphia Civic Opera, the Evening Bulletin said: "Althouse again suggested physical strength in the fervor of his acting and also had plenty of power vocally. He not only sang with authority, as in former interpretations of the exacting role, but put more sympathy into his tones and gave more depth of emotion to his singing." (Photo by Hartsook).



SUE HARVARD

who was the assisting artist at the concert given by the Keene (N. H.) Chorus Club Male Chorus on January 27. She was heard in an operatic aria, songs by Pearl C. Curran, Handel, Bishop and Hummel, and in a group of numbers with the chorus. Among Miss Harvard's recent engagements also were appearances in Carnegie Hall, New York, and the Academy of Music in Brooklyn. This month she will spend two weeks in Florida as the guest of Mrs. Robert C. Black. While in the south she will appear in concert at Palm Beach.

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New York

Bartok's Piano Concerto Heard Under Fritz Reiner's Baton

Cincinnati Orchestra Presents the Novelty in New York—Work Is Arresting If Not Engaging—Other Hungarian Music Heard

Last Monday evening the Cincinnati Orchestra came to town and under the musicianly and masterful baton of Fritz Reiner, gave a concert of Hungarian compositions at Carnegie Hall. The event was sponsored by the Hungarian Society of America, and the proceeds were designed to form part of a fund for the purpose of arranging exchange scholarships between this country and the Magyar Republic. Reiner and Bela Bartok, the soloist of the occasion, donated their services gratis to the excellent cause.

The central point of interest of course was the appearance of Bartok, especially as he played the piano part of his recent concerto, the work which was performed by the composer last summer at Frankfurt (and aroused wide discussion at that time) and a few weeks ago came into the limelight again when Willem Mengelberg declined to permit Bartok to play it here at his American debut with the Philharmonic because of lack of time for proper rehearsal of the difficult score.

The concerto was reviewed at length in the *MUSICAL COURIER* by César Saerchinger after the Frankfurt premiere, and therefore no detailed analysis of it is necessary in these columns at the present time.

However, a few impressions of the performance here last Monday may be set down in the nature of a supplementary report, and as a record of how the concerto seemed to affect the writer of these lines and other listeners at Carnegie Hall.

It has been generally agreed and accepted that Bartok's concerto represents him in the latest phase of his musical development, and that in those pages he has definitely left behind him any tendency to write in the idiom of his classical and romantic predecessors. He now allies himself completely with the modernistic movement, which casts off the "restraints" of well defined and strictly regulated tonality, conventional and customary harmonic progressions, and the expression of beauty for beauty's sake. There shall be no quarrel with Bartok on that account. These are days which permit a composer every freedom and guarantee him a peaceful and willing hearing.

Bartok's concerto, in three movements (the second and third are joined without pause) is percussive in intention and effect, like much of the music of Stravinsky, Hindemith, and other modernistic writers. The pulsatile instruments play a large part in the score, and the piano has practically no cantilena measures or sustained melody to proclaim. There are many rapid runs, choppy arpeggios, octave passages, and repetitions of single tones and chords.

The general mood of the concerto is one of austerity, acerbity, and complete absence of recognizable lyricism, sensuousness, or spontaneous emotional voice. What humor one may elect to find in the Bartok opus is grim, satirical, saturnine. The piece storms sternly at times, seems highly pessimistic at other moments, and has episodes apparently martial, mysterious, gloomy, mechanistic, ironical. A mental process emphasizes itself constantly, but never a heart-warming gleam relieves the cold and emotionally aloof atmosphere of the composition.

This concerto is the work of a thoughtful, and perhaps disillusioned cerebral recluse who has done with the petty, pretty, lyrical and idealistic matters in music. Undeniable aristocracy lurks in Bartok's pen, however, and also a high degree of technical proficiency. His newest output is arresting but not engaging. It is worth hearing. It may be respected but it will hardly be loved, not that it matters much to such a serious and sincere musician as Bartok. He says his say and lets it go at that.

Bartok and Reiner seemed to understand each other perfectly, and gave a brilliant and well affiliated performance. The composer's pianism appeared to be ample for his intended projects.

There were several recalls for Bartok, but some hisses were mingled with the applause.

The rest of the program had a cheerful and gaily colored carnival by Leo Weiner, unfamiliar here. Other numbers, heard in New York previously, were Bar-

tok's *Deux Images*, Kodaly's delightful *Hary Janos Suite*, and Dohnanyi's melodious and heartening *Ruralia Hungaria*. The modernistic movement in composition seems to offer



Photo by Marceau

EMMA ROBERTS,

contralto, whose unusual program, which she terms "a symbolic cycle of songs," has met with the enthusiastic approval of the musical public and newspaper critics wherever it has been presented. In addition to giving many recitals, Miss Roberts has also sung at numerous festivals and with the principal orchestras.

a fertile field for the present generation of Hungarian composers; in its broad and elastic confines they are at liberty to give free vent to the roving, rhapsodical gypsy spirit which excluded their predecessors from the attainment of eminence in the stricter classical forms. The orchestra has

attained a vivifying degree of virtuosity, and tonal beauty under the Reiner regime, and covered itself with glory not only in the difficult Bartok work, but also in the other parts of the program.

Monteux Gives New Yorkers Orchestral Treat

Makes Brilliant Debut as Guest Conductor of Philadelphia Orchestra

Unheard at Carnegie Hall since the spring of 1924, when he completed a term of five years as conductor of the Boston Symphony Orchestra, Pierre Monteux returned to that auditorium on February 7, this time as guest conductor of the Philadelphia Orchestra. It was the first of six concerts which he will direct in New York during his three months' incumbency of Mr. Stokowski's post. Mr. Monteux's appearance upon the platform was the signal for enthusiastic applause, which continued throughout the evening, swelling to a veritable ovation before the concert was over.

During his leadership of the Boston Orchestra, the French conductor had established a reputation for catholicity of taste, uncommon discernment and lofty musical idealism. That these fundamentals of his art as an orchestral leader had not been impaired was made clearly manifest before the program had gone very far. His freedom from the chauvinism that affects some of his French contemporaries was indicated in the well-varied program that he had arranged for this bow to the cognoscenti that patronize the Philadelphians. Opening with Gluck's overture to *Iphigenia in Aulis*, which he treated with a divining sense of its classic dignity and still vital dramatic force, he then leaped across the centuries to the sardonic cacophony of Hindemith's *Concerto Grosso*. There followed the gay, Gallic humors of Chabrier's *Rabelaisian Bourrée Fantasque*, in the excellent orchestration of Mottl, and, for stirring final piece, the ever-welcome seventh symphony of Beethoven.

As a conductor Mr. Monteux proved anew that he is not only an erudite musician, but that he is also possessed of the unfailing Gallic sensibility and taste that contribute so effectively to a fine command of styles. Consider, for example, the unostentatious ease with which he passed from the noble, classic breadths of Gluck to the mischievous wit, polytonality and bravado of Hindemith—a stunt, we submit, that not many conductors could have achieved with such admirable outcome. This Hindemith, incidentally, looms as the most enduring figure in the present German musical scheme. Notoriously expert in what the older generation would regard as the vicious practices of polytonality, this bold young composer, in his *Concerto Grosso*, sets themes against themes and keys against keys, but with such diabolical logic and mastery of orchestral resource as to produce a crazy kind of equilibrium that is exhilarating, to say the least.

New York Symphony Celebrates Double Jubilee

East Friday evening Carnegie Hall was the scene of a double jubilee. The two events celebrated were the fiftieth anniversary of the existence of the New York Symphony Society and the return of Walter Damrosch as guest conductor of the orchestra. A large audience was in festive mood and applauded a program which was appropriate to the occasion.

The evening began with a Festival Overture by Dr. Leopold Damrosch, founder and first conductor of the society. It was composed for the inauguration of the opera house in Breslau in 1865, and was played in New York at the music festival in 1881. Other compositions by Leopold Damrosch were an aria from his cantata, *Sulamith*, sung by Dusolina Giannini with the orchestra, two Bach transcriptions and an orchestral setting of Schubert's *March Militaire*. The program ended with Beethoven's fifth symphony,

which was the first work of its kind to be produced by the society's orchestra in the year of its inception, 1878.

The Festival Overture is an agreeable exception to the rule that music "made to order" for an occasion is usually perfunctory and uninspired. Excellently scored, it is melodious, effective and dignified. The transcriptions are stylish, skillfully made and calculated to show the orchestral instrument at its best.

Miss Giannini's singing of the *Sulamith* aria evoked much enthusiasm. The young soprano was in capital voice (Continued on page 28)

John McCormack, the Concert Field and the State of Texas

Galveston, Tex. February 10, 1928

To the Musical Courier:—

We enjoyed a good laugh at the Galvez Hotel here this evening—we, meaning John McCormack and his entourage. Some one sent us a clipping from a New York Sunday newspaper that contained an article which was one of those periodical wails to the effect that the concert business is dead. The wail made us laugh heartily because John McCormack had just sung to a packed house at the City Auditorium here. A few nights ago he sang to a capacity audience in San Antonio which was only a repetition of the audiences at his concerts in Austin, Dallas, Fort Worth and Wichita Falls. The attendance at these six concerts is conservatively estimated at twenty-five thousand people. McCormack is booked for four more concerts in the state of Texas (Houston, Beaumont, Amarillo and El Paso) and from the advance reports these concerts will have audiences of the same average size. This means that in ten cities in one state between forty and forty-five thousand people will have attended the concerts of one artist. Does this look as if people were staying away from concerts? In spite of this the periodical alarmist and false prophet wails that the concert business is dead. Hence the merriment.

D. F. McSweeney.

DEDICATION OF THE NEW SANCTUARY ORGAN AT ST. PATRICK'S CATHEDRAL

5000 Persons in All Walks of Life Hear
Artistic Sacred Concert Arranged by Pietro
A. Yon, Newly Chosen Organist of the
Cathedral, Who Inaugurates Kilgen
Organ—Giovanni Martinelli and
Mario Basiola of the Metro-
politan Opera the Soloists
—A Brilliant Event.

The concert given to dedicate the new sanctuary organ of St. Patrick's Cathedral was held on Monday evening, January 30, under the auspices of His Eminence Patrick Cardinal Hayes. According to the Catholic News "the concert was undoubtedly one of the most artistic sacred concerts ever given in New York. In the great congregation of over 5,000 were many Protestants and Jews as well as Catholics, and there were many men and women whose names are prominent in musical circles. Father Finn, leader of the Paulist Choristers, was there with his latest sensation, the greatest boy soprano in the world, Master Laderoute."

Pietro A. Yon, the celebrated organist of the Cathedral, and Honorary Organist of St. Peter's in Rome, arranged the program which was in perfect accord with the sanctity of the occasion. It opened with the processional: Hymn to St. Cecilia (Kirchengesänge), after which the organ was blessed by Right Rev. Bishop John J. Dunn, representing Cardinal Hayes, while the choir sang the Gregorian psalm 150. Next Mr. Yon was heard in three organ numbers: Hymn of Glory, from his own pen, dedicated to the American Legion, of which he is a member, and which is intended to show Victory through faith in God, Heroism and Sacrifice. Two Bach numbers, adagio in A minor and the prelude e fuga in A minor, completed this group which was played in a superb manner by the virtuoso, revealing mastery of technic and breadth of style. In contrast came three excellent choral selections, charmingly rendered by the singers, under the direction of J. C. Ungerer. They included Little Town of Bethlehem (Stevens), When Christ Was Born (old French) and I Saw Three Ships (old English). The first part of the program came to a artistic climax with the singing of two solos by Giovanni Martinelli, tenor of the Metropolitan Opera Company. Mr. Martinelli is better known, perhaps, as a singer of opera, but there was something so ethereal about his singing on this occasion that the entire church felt a depth of reverence that was stirring. He was in admirable voice and sang with tonal beauty and dignity of style Perosi's Pro Peccatis suae gentia, from Stabat Mater, and Ingemisco tamquam reus, from Verdi's Requiem Mass.

The rector, Monsignor Michael J. Lavelle, made an address from the pulpit, in which he spoke of the part music plays in the devotion of the church and complimented the artists



Underwood & Underwood photo

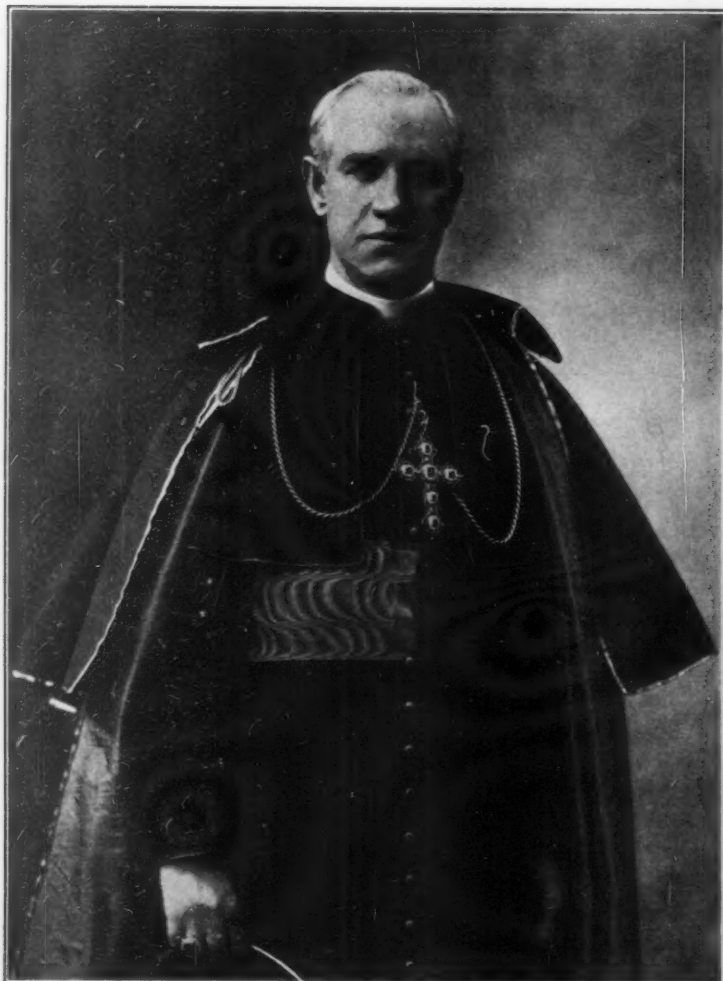
PIETRO A. YON

Honorary Organist of the S. S. Basilica of St. Peter, the Vatican, Rome, and the recently appointed organist at St. Patrick's Cathedral, New York, who arranged the dedication program and presided at the new organ throughout.

and Mr. Yon for their contribution to the dedication program.

Mr. Yon opened the second half with Gigout's Spanish Rhapsody, based on Spanish Christmas carols. The work is brilliant and colorful and had a fine reading at the hands of Mr. Yon who also played Bossi's Preghiera, a work of a modern Italian composer; his own Echo, skilfully written in the form of a double canon in unison, and Cesar Franck's Pièce Héroïque.

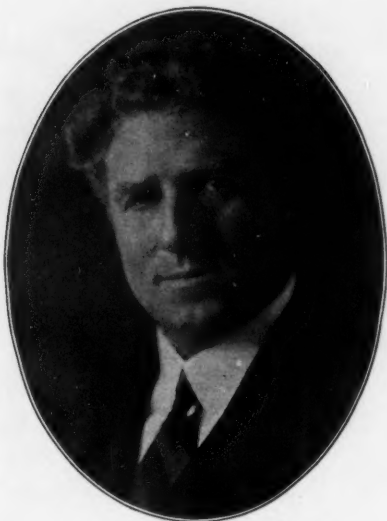
Here another Metropolitan Opera singer, Mario Basiola, baritone, lent his rich, beautiful voice in two selections: Salve Mater, Gregorian, arranged by Mr. Yon, and the same composer's Ave Maria. Mr. Martinelli followed in Yon's Gesu Bambino, one of the best known of this composer's works; then came the Solemn Benediction by Bishop Dunn, after which Messrs. Martinelli and Basiola joined their voices in O quam suavis est, by Yon, and Mr. Basiola



HIS EMINENCE PATRICK CARDINAL HAYES
Archbishop of New York



RIGHT REVEREND M. J. LAVELLE
Rector of the Cathedral



GIOVANNI MARTINELLI,
Metropolitan Opera tenor, soloist at the Dedication.

added Dubois' *Tantum Ergo*. The Gregorian *Adoremus*, arranged by Mr. Yon, the recessional: *Hymn to St. Patrick* (C. Raymond-Barker, S. J.), by the choir, augmented by the boys' choir from Cathedral College, being trained by Mr. Yon, and Renzi's *toccata*, an organ finale, brought the splendid program to a close.

An interesting account of the ceremony which appeared in *Il Progresso* said in part:

"With a magnificent ecclesiastic ceremony and with a concert of special interest, the new grand organ of the Cathedral of St. Patrick was inaugurated on Monday, Janu-

ary 30. The rector of the Cathedral, M. Lavelle, had sent out invitations to the major part of the metropolitan Catholic world, and at eight o'clock that evening every corner of the church was occupied. It was known that Pietro Yon, the illustrious organist of St. Patrick's; the admired choruses of the cathedral; Giovanni Martinelli, the great dramatic tenor, and Mario Basiola, who has one of the loveliest baritone voices at the Metropolitan, were participating. Great was the anticipation for the singular religious and artistic ceremony. The completion and inauguration of this colossal organ represents the achievement of a noble and ardent desire of Cardinal Hayes.

"The entire organ of the cathedral is one of the most complete in the world. The instrument was constructed by George Kilgen & Son, of St. Louis, Mo. It is composed of three distinct parts: the Major, the Sanctuary, and the Echo, with two series of stops. The section inaugurated on Monday was the Sanctuary. The Major and the Echo are still in the process of construction. The Sanctuary section is composed of five thousand pipes, included in one room. The Echo section will be installed sixty feet from the floor in the gallery, near the ceiling, and will have two thousand pipes. The Major will be placed in the gallery of the chorus, behind the Major altar. This is the largest section of the organ, and will be fifty feet wide and forty feet high. Famous woodcutters from all over the world have worked in the Kilgen factory for more than a year to complete the work of the artistic side of the organ. The Major section will have ten thousand pipes, which will render this particular section of the organ, in so far as tone and volume are concerned, the largest in the world.

"Pietro Yon, the elect organist, who honors the Roman school in America, where he is today considered the finest concert organist, immediately made the entire auditorium admire the admirable qualities of sonority and the countless voices and timbres of the color possibilities of the new organ, majestically playing some of his own music and that of Bach, Gigout, Bossi, Franck and Renzi. One of his scherzos, called *The Echo*, is a graceful thing, which gives perfect illusion of an echo in the phrases which the organ successively announces on the rich combinations. The choruses, well instructed and conducted by Mr. Ungerer, sang numbers by Stevens, a delicious old French melody, and Gregorian chants with fine sympathy, and ac-



MARIO BASIOLA
Metropolitan Opera baritone, soloist at the Dedication.

companied the soloists, who were, as previously mentioned, Martinelli and Basiola.

"Mr. Martinelli was in the best of voice. It sonorously filled the ample recesses of the church, producing the most pleasant impressions on the audience.

"Martinelli sang a selection from the *Stabat Mater* of Perosi, the famous *Ingenisco* from the *Verdi* mass, a duet with Basiola, *O quam suavis est* (Yon) with organ accompaniment and chorus, and the graceful, popular lullaby by Yon—*Gesu Bambino*. Basiola sang Gregorian music, the delicate *Ave Maria* by Yon, and the *Tantum Ergo* of Dubois, being admired for his poise and beautiful style of singing."

FRITZ KREISLER

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Jascha Heifetz

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By ARTHUR M. ABELL

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With Thibaud and Koussevitzky in Ensemble

Today a Kreisler concert is not only a great musical event, it is also a great social event. His three recitals in Carnegie Hall were sold out weeks before he even arrived in this country. Kreisler occupies a lofty position in the musical world, equaling in popularity Paderewski, McCormack, Chaliapin and Rachmaninoff. And it is the same with him everywhere. His concerts, be they in New York or San Francisco, in Berlin or in Paris, are invariably sold out long in advance. No other living violinist has such drawing power, and this great popularity is to be explained chiefly by his really wonderful playing, although his composition and his records have done much to spread his fame.

Kreisler is now fifty-three years old, but he is still in the zenith of his powers, as was amply demonstrated by his masterly playing at his two recitals at Carnegie Hall on January 18 and February 3. True, there is not quite so much verve and elan in his playing as he had before the war, but he has gained in other respects, and his playing is now what is so aptly expressed by the German term "abgeklart." His technic is still just as great as it ever was, being truly remarkable for its fluency, elasticity and transparency. He has fingers of india rubber, gloved in velvet. Every note is distinctly audible, even in the most rapid of runs and arpeggios. To be sure, he has not Heifetz's infallibility of technic or absolute purity of intonation, but he has, nevertheless, a wonderful ear, and his lapses from the pitch are rare, and they are surely forgivable in an artist who has so much that is wonderful to offer.

I find a peculiar charm in Kreisler's technic, it being different from the technic of his great colleagues like Heifetz and Elman. And what a tone he draws from his Strad! It is molten gold. His musicianship is 'always above caviil. His playing of the Bach A minor and the *Vieuxtemps* D minor concertos last Friday evening held his listeners spellbound. I must admit that I have heard both works played in a manner that probably was more in keeping with the intention of the composers. I heard Joachim play the Bach thirty-five years ago with greater breadth and a more lofty conception. Joachim had a broader style, a bolder, bigger and more vigorous tone stroke, but not so much warmth. And Ysaye's monumental performance of the *Vieuxtemps* will always stand out as the model for all other violinists. But the famous Belgian had the great advantage of having studied *Vieuxtemps'* chef-d'oeuvre with the composer himself, who had the grand manner. Kreisler does not essay the grand style of playing, the whole bow stroke, the sweep and majesty of style that is Ysaye's. Kreisler casts his magic spell over an audience by other means, means all his own. He is great enough and individual enough to create his own style, and it is a style of wondrous charm and appeal.

Not long ago I was talking with Leopold Auer about the great violinists of the day and the remarkable successes of his two greatest pupils, Heifetz and Elman. Auer said that Kreisler today, as a virtuoso, occupied much the same position in public estimation as Wieniawski held in his day, and Auer knew the great Pole intimately. Massart, who taught them both, although some forty years intervened between their periods of study, predicted that Kreisler would be Wieniawski's successor. As a composer, of course, Wieniawski was on a much higher plane. Kreisler has not written anything to compare with the fiery Pole's D minor concerto, the two polonaises in D and A, the *Legends*, the *Faust* Fantasia or the *Scherzo-Tarantelle*. No one knows this better than Kreisler himself, and yet he has added to the

violin literature many charming and graceful small works. It is a fortunate thing that he composes. His pieces have gladdened the hearts of countless thousands on two continents. One hears them everywhere, even in the movies played on the organ. Kreisler and Hubay are the only living violinists who have composed anything of real value.

Kreisler's Berlin Debut in 1898

Fritz Kreisler has been constantly before the public for thirty years. He toured this country as a prodigy with Rosenthal forty years ago, but he then disappeared for a decade and was forgotten. His real career as an artist began with his Berlin debut, which was made at Beethoven Hall with the Philharmonic Orchestra in 1898. I was present on that memorable occasion, and I have known Kreisler and heard him innumerable times in public and in private during these three decades. He made his debut, curiously enough, with *Vieuxtemps'* second concerto in F sharp minor, a rarely heard work, and by no means one of the great Belgian's best. In the audience sat Ysaye, Burmester, Halir, Wirth and Witek. Kreisler played superbly, scoring a brilliant success both with press and public. Hermann Wolff, the founder of the famous concert agency, at once engaged him as soloist for a Philharmonic concert under Nikisch. Kreisler played the Mendelssohn concerto, and among the listeners was Joachim. The newcomer's fame soon spread over Germany, and yet it was a long time before he began to fill the halls at his own recitals. His success has been a slow and steady growth. His first American tour under the late Henry Wolfsohn was at a figure that would seem ridiculous compared with his earning power today.

How Kreisler Met Max Bruch

I have heard Kreisler more than forty times in public, and I also cherish memories of his playing in private at my home and his home in Berlin, not only on his violin but on the piano as well. Of all recollections of Kreisler's great art, be it in public or in private, the most vivid is of his playing with Max Bruch at my home in 1912. The two men had never met, although Kreisler had been playing Bruch's concertos all his life, and the famous composer had read in the newspapers many glowing accounts of the Austrian's readings of his compositions. Bruch in his old age lived a hermit's life and never went to concerts, but he enjoyed meeting the great violinists, whom I introduced to him at his or my home.

I took Cesar Thomson, Jacques Thibaud, Efreim Zimbalist and Mischa Elman to Bruch's house, each separately at different times, and the aged composer talked with each of them very animatedly (Bruch was a wonderful conversationalist) for fully an hour. Thomson, Thibaud and Zimbalist did not have their violins with them, to their eventual great regret, and hence could not play with Bruch; but Mischa Elman brought his fiddle, and Bruch played with him his last concerto, which had just been completed. Mischa lead it right off "a prima vista," and this so impressed Bruch that he volunteered to play his G minor concerto with him. That was a wonderful performance, the famous composer playing the piano part entirely from memory. Bruch was very enthusiastic about Elman's playing, saying to me that he had not heard his first concerto

played so entirely to his satisfaction since the palmy days of Joachim.

Bruch and Kreisler Play Together

One day in 1912 I asked Bruch if he would like to meet Kreisler at my home, where both men were frequent guests. He said he would be delighted, not only to meet him but to play with him; so I arranged an afternoon, and the two met in my music salon and there they played Bruch's Scottish Fantasia as I never heard it played before or since. Bruch was a wonderful accompanist, and Kreisler was quite carried away by the fiery playing of the old man. I shall never forget the expression of delight on the face of Christian Sinding, who was one of the few guests invited for this very special occasion. And who would not be transported by such playing by two such figures in the musical world? Bruch was over seventy-five years old at the time, but he played with the fire and abandon of a youth of twenty. That was a memorable event.

Kreisler Accompanies Jascha Heifetz

When Jascha Heifetz, as a boy of ten, was creating a furor in Berlin with his wonderful playing, I gave a reception for him at my home, to which I invited every prominent violinist in the Prussian capital at the time. Among those who came to do homage to their tiny colleague were Kreisler, Arrigo Serato, Michael Press, Carl Flesch, Alexander Petschnikoff, Gustave Hollander, Hugo Heermann, Theodore Spiering, Julius Thornberg and Sam Franko. Heifetz played the Mendelssohn concerto and a couple of Kreisler's pieces with the composer at the piano. I shall never forget the astonishment depicted on the faces of his older confreres in art, while little Jascha was playing the Mendelssohn finale—for all the world like Sarasate. In Kreisler's *Schoen Rosmarin*, the little boy was not satisfied with his staccato, and he turned to the composer and said in Russian, "Please excuse my bad staccato, but my arm was tired and I couldn't do it any better." Heifetz, incredible as it seems, played at that age with almost the same technical perfection that characterizes his playing today. Kreisler turned to Press, when Jascha had finished playing, and said: "Der Junge wird mal 'ein gefährlicher Rival für uns!" (That boy will some day be a dangerous rival for us.) This was not a difficult prophecy to make in view of the boy's genius, although no violinist is a dangerous rival for a Kreisler.

Another violin prodigy of unusual promise played on that occasion, the twelve-year-old Hungarian Hyppolyte Ipolyi, a pupil of Serato. His playing of the Paganini concerto called forth scarcely less admiration on the part of the famous violinists present than Heifetz's playing. The poor child died of diphtheria a few months later, and the world lost another great violinist.

Kreisler Plays with Koussevitzky and Thibaud

One day, some years before the war, Serge Koussevitzky gave a luncheon at his Berlin home for Kreisler, Thibaud and me, and our wives. After lunch Koussevitzky got out his double bass, on which he was and still is the greatest performer in the world, and he, Kreisler and Thibaud played Bottesini's famous duo for violin and double bass with piano accompaniment. Kreisler played the piano part and Thibaud the violin part, which is very difficult, at sight.

(Continued on page 45)

Klemperer the Center of Discussion in Berlin

A Remarkable Don Giovanni—Walter Revives Massenet's Manon for Ivogun—A New Work by Strauss—Russia's ex-Imperial Choir Heard for First Time Outside Russia

BERLIN.—Otto Klemperer's activity forms the center of interest for the present season. Excitement and agitated discussion regularly accompany his public appearance. His latest achievement is a production of Mozart's Don Giovanni, after long preparation of the greatest intensity.

The outcome of this labor is most remarkable. Never before have I heard an equally lucid, transparent and spiritualized exposition of the wonderful score. Not the slightest detail in the orchestra or the vocal ensemble escaped the ear, while many a charming and expressive detail was brought out that had never before been noticed. Occasionally there have been Don Giovanni performances which, in cer-

unknown Haydn concerto, which she had excavated from some hidden corner of a great European library, an agreeable sounding work, nimble and lively, full of fine melody of the genuine Haydn type, but hardly characteristic of the harpsichord. Landowska's masterly playing, however, was a treat for the ear. The weightiest number of the program was Bruckner's seventh symphony, magnificently done by Furtwängler.

ANOTHER "DUD" FROM STRAUSS

The special attraction at Bruno Walter's last symphony concert was Richard Strauss' latest composition, played for the first time in public. This Panathenaeenzug, as it is pompously entitled, was written expressly for Paul Wittgenstein, the well-known one-armed pianist. A set of symphonic études for the left hand alone, it is in the manner of a passacaglia, with orchestral accompaniment. Strauss has never written a more shallow and empty composition; it is altogether inferior, a product of mere routine, and was apparently written without any artistic interest in the problem at all. Not even the due appreciation of Wittgenstein's fine playing could make the poor composition more attractive.

Klemperer's third symphony concert was devoted entirely to Brahms. The C minor symphony was played with the conductor's characteristic rhythmic energy and clearness of melodic outline. Joseph Wolfsthal played the Brahms violin concerto, clearly proving that he must be accorded a place in the very front rank of contemporary violinists.

Dr. Ernst Kunwald, well known in America from his activity in Cincinnati, gave an orchestral concert with a classical program, Handel, Haydn and Beethoven. Dr. Kunwald's art of conducting has now attained to full maturity and is characterized by masterly treatment of detail, intense feeling for style, manly vigor and the precious ability of interesting both players and listeners.

HALLE ORCHESTRA IN BERLIN

The high quality of artistic work often achieved in German cities that are not generally considered as centers of music was convincingly manifested by the Berlin concert of the Halle Opera Orchestra. Erich Band, their leading conductor, is a cultivated musician of high ideals. His finely rendered program included Scriabine's interesting piano concerto in F sharp minor, brilliantly played by Therese Dien-Slotko, and a new symphony by Günter Raphael.

This very young Berlin musician has attracted considerable attention during the last few years. He is highly talented and well taught, and his compositions, largely eschewing ultra-modern tendencies, continue the Brahms-Reger tradition. His symphony is not a masterpiece, reflecting, as it does, influences from many sources, but it promises much for the future and even now contains some striking effects.

RUSSIA'S EX-IMPERIAL CHOIR HEARD

The concerts of the Russian State (formerly Imperial) Choir Chorus in Berlin have been sensational events. This chorus traces its origin back two centuries, to Czar Peter the Great. For the first time in its long history this unique organization has left Russia (and the protection of the Soviet government) in order to show its art in various other countries of Europe. More than a hundred singers, including men, women and about fifty boys and girls, made their appearance in the Philharmonie, enthusiastically welcomed by a numerous public largely composed of Russians.

The first surprise was optical: all the singers were clad entirely in black, and extravagantly plain costumes. The children in their ugly black uniforms, with their thin pale faces, evoked a feeling of pity at first glance which was forgotten, however, as soon as they began to sing. Folk songs of the different nations of Russia in arrangements by the greatest Russian composers made up the first program, whose musical contents, as well as its magnificent rendering, were a revelation.

The Russian soul is alive in these songs as sung under the masterly leadership of Prof. Klimoff, with a discipline of ensemble, a fervor, passion and humor that are beyond comparison. Their beauty and expressiveness is enhanced by their settings, which is unique in its way and very different from the western method of writing for chorus. They require, however, a body of virtuosi like these Russian singers. The second program consisted of Rachmaninoff's choral



SKETCHES FOR COSTUMES

designed by Ewald Dülberg for Otto Klemperer's production of Mozart's Don Giovanni in Berlin.

mass on the traditional old melodies that are sung in the Russian church on the night before Easter. The total effect was solemn, strange and captivating in the highest degree.

HUGO LEICHTENTRITT

Two Foreign Conductors Visit Liverpool

Paul von Klenau and Oskar Fried Conduct Philharmonic

LIVERPOOL.—During the last few weeks two new conductors were introduced to Liverpool by the Philharmonic Society, viz. Paul von Klenau from Copenhagen and Oskar Fried from Berlin, who were in charge of the sixth and seventh concerts respectively. Both proved themselves capable leaders, though, in view of our pernicious system of allowing only two rehearsals per concert, it is natural that even the most experienced chef d'orchestre should be unwilling to endanger his reputation with a new work.

Fried therefore took no risks and chose Brahms' first symphony as his principal item; in its treatment he evinced sterling musicianship and was greeted by a unanimous peal of applause at the conclusion of the work. Brahms was also represented by the Alto Rhapsody, with Astra Desmond as soloist; and Mozart by the genial Nachtmusik, as well as a rather too speedy version of the Magic Flute overture, with Liszt's Mazeppa acting as a postlude.

The program that had been compiled by von Klenau, while more interesting than that of Fried, was somewhat more than even the energetic Dane could manage. The mere fact that, in addition to the Beethoven C minor, he was expected to present Brahms' St. Anthony Variations, Richard Strauss' Don Quixote, Frederick Delius' Paris, the Don Giovanni overture and one of Dvorak's Slavic Dances was asking too much from conductor as well as orchestra. It is practically impossible for a casual visitor to explain his views on a program of such magnitude and complexity, no matter how expert the players may be; so that, even if the letter of the score be grasped, it is in most cases at the expense of much of the spirit of the composition. Indeed, when all things are considered, it was wonderful that the ensemble was preserved with such steadiness; but one cannot help recalling the comment of General Bosquet on the Balaclava charge, "Is magnificent, but it is not war."

The eighth concert of the society was in the hands of Hermann Abendroth who confirmed the high opinion formed of him on his first visit earlier in the season. Two very interesting works were introduced to Liverpool on this occasion—Hermann Hans Wetzler's overture to As You Like It, and Reger's Böcklin Suite, both of which were thoroughly appreciated. The latter portion of the evening was devoted to a nobly reverent reading of Schubert's great C major symphony.

W. J. BOWDEN.

Brailowsky Conquers Dublin

Hailed as the Finest Executant in Years

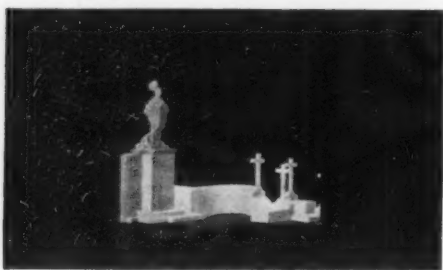
DUBLIN.—Dublin audiences were greatly interested in the first appearance in their midst of the Russian pianist Brailowsky on January 23, and the large Concert Hall of the Royal Dublin Society was crowded both in the afternoon and in the evening. The artist's style in attack impressed his listeners at once as something quite different from what they had been hearing of late. He is exceptionally free, vigorous and bold, by no means conventional in his time treatments, and he seems to revel in complexities of scoring.

Particularly interesting was his large array of Chopin pieces in the performance of which his playing, brilliant and rhythmical as it was, did not quite realize the exquisite depths of refinement to which the Irish public is accustomed from the performances of pianists like Cortot. Brailowsky was best liked at the afternoon concert in the strongly scored Wagner-Liszt Spinning Chorus and Tannhäuser overture and, in the evening, in Weber's Perpetuum Mobile, Da Falla's Ritual Dance of Fire and the Liszt Hungarian Rhapsody No. 6. The amazing ease with which he thundered out the intricacies and torrential passages of these works stamped him in the judgment of his audiences as the finest executant heard in Dublin for years.

It is worthy of note that at each concert he gave an encore, which is entirely against precedent for the Royal Dublin Society's musical recitals; nevertheless everyone stayed for them and enjoyed them exceedingly. P. H.

Florida Opera Company Formed

Maurice Frank has announced the formation of the Florida Grand Opera Company, which plans a four weeks' season of opera in that state beginning next year.



SETTING FOR THE GRAVEYARD SCENE

with the figure of the Comptor in Otto Klemperer's Berlin production of Mozart's Don Giovanni.

tain portions at least, were more graceful and charming in character, but never have I heard an interpretation which so accentuated the inspirational power, emotional depths and demoniacal qualities of Mozart's greatest creation.

Though the singers this time were less open to criticism than in Klemperer's more problematic Fidelio performance a few weeks ago, one still felt that the artists on the stage lacked the fascinating vitality and commanding power issuing from the conductor's desk. Fritz Krenn's Don Giovanni gave an adequate personification of at least some of the seductive sinner's characteristics, whereas Fanny Cleve's Donna Anna presented Mozart's heroine in a manner that is far from convincing. Hans Fidesser was a good Ottavio and Irene Eisinger a charming Zerlina, but the rest of the cast did not rise above mediocrity.

Ewald Dülberg, Klemperer's new scenic artist, was less austere in this case than in Fidelio, though his architectural ideas are far stronger than his pictorial instincts. Some of the scenes reminded one too forcibly of the modern villa style in Berlin's fashionable suburb, Grunewald.

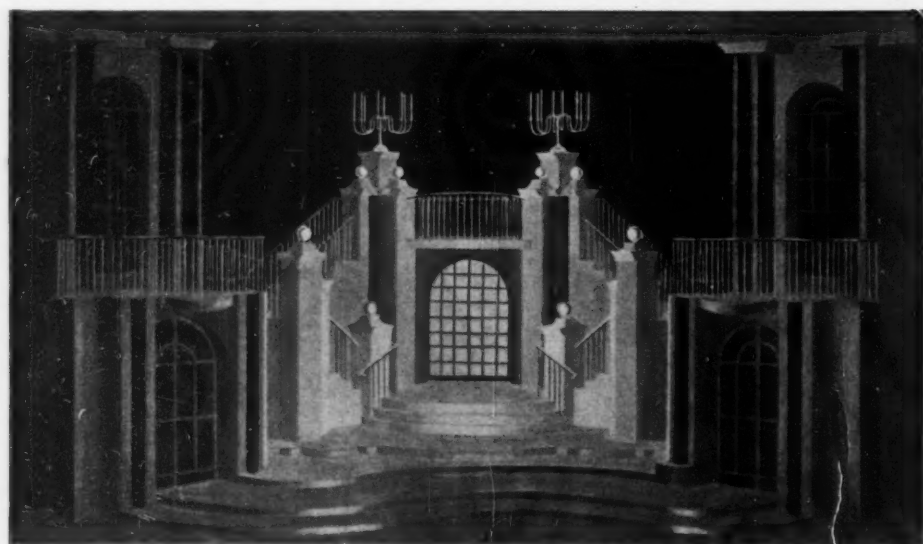
IVOGUN CHARMING AS MANON

At the Municipal Opera Massenet's Manon, not heard in Berlin for many years, had a revival. A generation ago Massenet was called "le grand charmeur" in Paris and in fact, throughout the operatic world. The captivating grace, the delicate perfume of Massenet's music have lost much of their attractiveness in our robust age of sport. Moreover Puccini, Massenet's real successor, has adopted Massenet's characteristic attributes, and transformed them to meet the altered conditions of our epoch.

The real motive, however, for taking up the already much faded Manon, has undoubtedly been the desire to give Maria Ivogun a new opportunity to display her art. Leading coloratura roles are so scarce in our present repertory that this motive can readily be appreciated. Indeed Ivogun made a charming Manon, though the few passionate and really dramatic episodes are not entirely favorable to her particular talent. Georg Sebastian, the conductor, did highly creditable work, manifesting extraordinary ability despite his youth. Sebastian, by the way, held a post at the Metropolitan, several years ago while still in his teens.

LANDOWSKA'S RETURN TO BERLIN AFTER DECADE

Symphony concerts were abundant during the first weeks of the new year. Furtwängler's sixth Philharmonic concert was distinguished by the collaboration of Wanda Landowska—her first Berlin appearance in ten years. She played an



SETTING FOR THE LAST SCENE OF ACT I IN OTTO KLEMPERER'S PRODUCTION OF MOZART'S DON GIOVANNI IN BERLIN.



Standard Presslight Photo

A RECENT DIRECTORS' MEETING OF THE COMMUNITY CONCERTS CORPORATION AT THE PARK CENTRAL HOTEL, NEW YORK

Around the table (left to right) are: Lawrence Evans, vice-president; Howard Taylor; John T. Adams, president; Loudon Charlton, secretary; F. C. Coppicus, chairman of the board; Sigmund Spaeth, managing director; Milton Diamond, counsel; Calvin Franklin; Bernard Laberge; Daniel Mayer; Marks Levine; Horace Parmelee; Arthur Judson, vice-president; F. C. Schang. Fitzhugh Haensel, treasurer, and Jack Salter were absent. The corporation is now actively in operation, with details concerning methods of procedure definitely worked out at several meetings of the board of directors. Inquiries have been received from a great many communities all over the country, and about twenty of these, in convenient territory, have already been selected for immediate development. The organization of local concert associations will be conducted at the outset entirely by Dr. Sigmund Spaeth, the managing director of the corporation. He will gradually build up a staff of field workers, as the territory increases. The only requirements for securing the co-operation of a suitable auditorium, preferably seating at least 1000, and the fact that no regular course of concerts or local management is already operating efficiently in the community. The simplicity of the community plan, with its absolute elimination of the necessity for underwriting and the danger of deficits, has made it immediately popular, and the response is reported as uniformly enthusiastic.

Reports of New York Concerts

FEBRUARY 5

Abby Morrison Ricker

An interesting program of songs and opera soliloquies was presented at the Charles Hopkins Theater on February 5 by Abby Morrison Ricker. One of the numbers was a new composition, I Love Thee, by Cecil Cowles, in which Mrs. Ricker was accompanied at the piano by Miss Cowles. This was so heartily received by the audience that it had to be repeated.

Two opera soliloquies, L'Oracolo and Carmen, scenes I, II and IV, were effectively presented in costume by Mrs. Ricker, who sang and acted the roles. Enthusiastic applause and many floral offerings attested the pleasure which her program gave. Artistic pianistic accompaniments were played by Maria Merova.

Mrs. Ricker was assisted by Mary Brubaker, who played three short selections on the harp and was so well received that she had to give an encore.

Chaliapin Recital

At the third of the Hotel Roosevelt recitals, Feodor Chaliapin was the performing artist. A large and incessantly enthusiastic audience attended.

The famous Russian followed his usual custom of announcing his songs instead of printing an advance program. He was in superb form and gave eloquent voice and delivery to everything he sang. He is a rare master in the exposition of mood and the meaning of text.

Max Rabinowitch accompanied admirably at the piano.

Mme. Charles Cahier

Members of the Guild of Vocal Teachers, Inc., and their guests, enjoyed an interesting evening of song, given by Mme. Charles Cahier, honorary member of the Guild, at the Chickering Salon on February 5. Merle Robertson was the accompanist. Following the program, a reception was given for the artist.

In good voice, the singer presented Italian, Danish, French and German songs and an encore in English. Two Handel arias stood first: one from Agrippina and one from Ortone. Grieg's The Swan, Klemperer's Lass mich bei Dir ruhen; Schnee (dedicated to Mme. Cahier), Torsdoff; L'Heure de purpre, Holmes; Reinaldo Hahn's Chloris and Mandoline; Von ewiger Liebe, Brahms, and I'll Sing Three Songs of Araby, Old English Ballad, were the remaining numbers. The numbers were accompanied by explanatory remarks by Mme. Cahier.

In speaking to the Guild of Vocal Teachers, Mme. Cahier emphasized the importance of giving more and more attention to song interpretation in teaching, and illustrated the average way the average pupil sings a beautiful song before

being initiated into its beauties. Merely to produce beautiful tones is not the aim of a song—the pupil must feel the spirit of the words and music and seek to reproduce that. It takes time to make the artistic singer, she said. The art of singing cannot be developed hastily. One's heart must be in the singing. America has not yet sufficiently grasped the spiritual side of music. We must develop this side in our young singers. We must come into our own through our youth.

FEBRUARY 6

Arco Gerpoul

Arco Gerpoul, mezzo-soprano, gave her first New York recital in Carnegie Hall on February 6. She was heard by a large and responsive audience, who listened attentively to songs by early Italian composers, and by Gluck, Brahms, Strauss, Wolff, Hageman, Quilter, Croxton, Hadley, Horsman and Ronald.

The singer has a voice of rich and deep quality, particularly pleasing because of the extreme ease with which she uses it. It flows with an even and well rounded production, and is extremely serviceable in lyric work, the type in which Mme. Gerpoul excels. This is due to her nature and not to the timbre of her voice; for it is colorful enough to get dramatic touches into her interpretations, should the singer ever feel so inclined. In the Strauss song, Mit deinen blauen Augen, she achieved the climax of the concert; here her singing was imbued with much warmth and spirit. Richard Hageman's Grief opened the English, and last, group, and with the gifted musician at the piano the number assumed a double value.

The stage of the auditorium was banked with palms which added a touch of relief to the severe hangings, and as Madame Gerpoul received many beautiful flowers the stage assumed something of the atmosphere of a garden; and surely there are no lovelier surroundings for music than nature.

FEBRUARY 7

The Barbizon

The Barbizon Club, which has been presenting an excellent list of artists in a series of concerts, added another well known name to the roster when Joseph Szigeti, violinist, gave a program there on February 7. The praises of Mr. Szigeti have been sung frequently in the MUSICAL COURIER, and his talent is a recognized and appreciated thing; yet with his every appearance he renews fresh enthusiasm in his listeners, and on each hearing he confirms the opinion that he is a great artist.

This artistry is a thing which combines a fluent and rich quality of tone, a technic which is always impeccable, and a

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sensitiveness of feeling which is reflected in Mr. Szigeti's mien and every action. This last characteristic gives to the violinist's playing a sweetness which is haunting and unmistakably individual.

His program listed the Tartini sonata in G, Brahms' Adagio, Exaudet's Menuet, Bach's Gavotte for violin alone, Bloch's Beel Shem, Szymanowski's Chanted Roxanne, and Hubay's Czarda.

Oliver Denton

After an absence of three years from the New York concert platform, Oliver Denton, American pianist, a member of the faculty of the Institute of Musical Art, appeared in recital at Town Hall on the evening of February 7. It was refreshing to hear a program open with works that, although written during the classical period, were of a spirited and fanciful nature, rather than of the heavier and austere moods that so frequently greet one upon entering a music hall. This characteristic of the initial group served as an appetizer of keen flavor for the numbers which were to follow.

Mr. Denton is a pianist of technical ability, who senses the full significance and poetry of the works that he is interpreting. His palette has delicacy and charm, power and intensity. He possesses the ability to paint with the soft tints of the dreamer as well as with the bold, daring colors of the realist.

The pianist's program included numbers by Rameau, Leo and Mozart; Schubert's A minor sonata; a ballade and an intermezzo by Brahms; the Barcarolle and a ballade by Chopin; works by Griffes, Albeniz and Rachmaninoff, and the Liszt tenth Hungarian rhapsody.

FEBRUARY 8

Percy Grainger

Percy Grainger gave a Carnegie Hall recital on February 8 before a large and enthusiastic audience which seemed to delight in everything the composer-pianist did, as well it should have, for surely it would be hard to find better playing or better composing. It would be equally hard to find greater originality. Grainger is just himself, and himself is the unlike of all other musicians, either pianists or composers. Whether he plays Bach or Grainger, or Ravel, or Strauss, or Scott, he is always Grainger, and always quite different from other performers.

On this occasion he played the Bach Organ Toccata and Fugue in D minor, using both the Tausig and the Busoni transcriptions. When Grainger plays Bach he makes the

(Continued on page 28)

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Dai Buell Scores as Soloist With Boston Symphony Orchestra

Koussevitzky Warmly Welcomed Upon Return From Midwinter Holiday—Numerous Recitals

BOSTON.—The Boston Symphony Orchestra gave several concerts last week, beginning with the third concert of the Monday evening series, continuing with the Young People's Concerts on Wednesday and Thursday afternoons and closing the week with the fourteenth regular pair of concerts on Friday afternoon and Saturday evening. Serge Koussevitzky, returning after a fortnight in the country, conducted the Monday, Friday and Saturday concerts and received an enthusiastic greeting on each occasion. Richard Burgin led the orchestra for the Young People's Concerts.

Of noteworthy interest at the Monday evening concert was the appearance of Dai Buell as soloist in Chopin's F minor piano concerto. Miss Buell's work, both here and abroad, has long since established her in the musical world as an artist of individual attributes. Her technical equipment is adequate to the demands of whatever music she sets out to play; tone and shading commend her; musicianship and taste stamp her interpretations. Of equal if not greater importance is this pianist's sympathetic response to the poetic content and emotional import of the music in hand. Ably accompanied by Mr. Koussevitzky, Miss Buell enjoyed a splendid success, being recalled again and again. Her return to Symphony Hall on February 14, this time in recital, is looked forward to with considerable interest. For purely orchestral numbers the Russian leader presented his familiar and ever-stirring readings of Rimsky's Schéhérazade and Wagner's overture to Tannhäuser, to the manifest delight of his huge audience.

The regular concerts of Friday and Saturday were made memorable by reason of the brilliant performance that Mr. Koussevitzky and his company of virtuosos brought to the virile, dramatic and altogether impassioned first symphony of Sibelius. Although not as orthodox or as logical in its development as are the later symphonies of the Finnish master, this work arrests the attention immediately and holds the listener spellbound through its course. Striking individuality, intrinsic musical worth and compelling sincerity have already made this composition of permanent value in the symphonic repertory. Mr. Koussevitzky and the orchestra received an ovation after the performance.

An enjoyable feature of the week-end program was a group of eight Russian folk songs, admirably orchestrated by Liadoff. Also yielding pleasure were Dukas' dance poem, La Peri and a delightful performance of Brahms' Academic Festival overture.

BENNO RABINOF

Another product of the Auer process made a successful how to musical Boston when Benno Rabinof, a violinist of uncommon promise, gave a Jordan Hall recital. Helpfully accompanied by Berthe Rich, Mr. Rabinof revealed his splendid gifts in a program that could hardly have been bettered for such a revelation. Opening with Vitali's chaconne, as doctored by Chabrier and Auer, he then passed to the second concerto of Vieuxtemps, continued with a group of pieces labelled Gluck, Schubert-Friedberg and Sarasate, and brought his list to a close with a brilliant performance of Paganini's Il Palpiti. The attributes of the Auer school were plentifully in evidence—a warm, full

tone; excellent intonation; general mastery of violinistic technic, not forgetting such details as harmonics, double-stopping and the whole bag of tricks. To these essentials Mr. Rabinof adds an emotional ardor and a becoming modesty that contributed in no small measure to his successful début here. He certainly will bear watching.

LUCILLA DE VESCOVI

Lucilla de Vescovi, soprano, tastefully accompanied by Wilfred Pelletier, pianist, gave an unusually interesting recital at the Woman's Republican Club. In a program drawn altogether from modern Italian music—both of a serious and popular nature—this charming singer disclosed an agreeable voice, rich and expressive, that she uses with vocal skill and musical intelligence. Characterizing power of a very high order is the outstanding trait of her singing; for she has the ability to grasp and project the dramatic or poetic value of text and music in a manner that excites admiration. Mme. de Vescovi was vigorously applauded by a keenly appreciative audience. The singer was also assisted by Aida Grasselli, a musicianly pianist who played pieces by Turini, Pich-Mangiagalli and Chopin.

FLONZALEY QUARTET

The second Jordan Hall concert by the Flonzaleys brought forward quartets taken wholly from the classics—Schubert's Quartet Satz in C minor, Beethoven's in C sharp minor (op. 131), and Haydn's in C major (op. 33, No. 3). To comment on the playing of this chamber organization is almost an impertinence, and who are we to break the spell by zealously seeking minor imperfections in what is generally the recreation of music on a very high plane? Suffice to say that their playing brought obvious joy to their listeners, as usual; and it is a commentary on the times that musical Boston has not lately attended these concerts on a scale warranted by their worth.

ELIZABETH BURGESS AND PRINCE OBOLENSKY

A concert of songs and operatic pieces was given in Jordan Hall by Elizabeth Burgess, soprano, and Prince Obolensky, Russian bass. After several years of study and singing abroad, Miss Burgess returns to her native heath a singer of unusual charm. Endowed with a voice of pleasant quality and liberal range, she produces her tones with skill and sings with a sensitive regard for musical values. She has learned how to color her voice to excellent effect—witness the beauty and glamour that she brought to her interpretation of the excerpts from Ravel's ever-lovely Schéhérazade. Her dramatizing instinct and expressive power when they did not tempt her to over-emphasis, served her well, too, in her singing of the lieder from Schumann and Brahms. Nor was she less effective with the subtleties of Debussy's pieces. All in all, an auspicious beginning.

Russian folk songs and pieces by Tchaikowsky, Aslanoff, Stolypin, Schubert, Lully and Messager gave Prince Obolensky abundant opportunity to demonstrate his fine abilities as a singer well graced with voice, musicianship and imagination. Both singers were warmly applauded by a very large audience. They were skillfully accompanied by Mrs. Dudley Fitts and B. M. Lazareff.

ANCA SEIDLOVA

Anca Seidlova, Czecho-Slovakian pianist, gave a Jordan Hall recital, playing Brahms' sonata, op. 5; Debussy's A minor prelude; Ravel's Sonatine and pieces by Smetana, Liszt, Peterkin and Pich-Mangiagalli. Although the Brahms sonata calls for greater maturity than this young artist has yet achieved, Miss Seidlova otherwise displayed qualities of a praiseworthy nature. Her technic is commendable, her musicianship sound, her command of nuances excellent, her sense of rhythm keen. Miss Seidlova, moreover, plays with a feeling for emotional values and generally succeeds in imparting the poetic character of her music with good effect. Her audience gave her a cordial reception.

PAUL BREGOR

Another pianist of the week who showed his wares at Jordan Hall was Paul Bregor, in a program that included

the A major sonata of Schubert, Brahms' variations and fugue on a theme by Handel, a group of pieces from Chopin, Dohnanyi's transcription of Delibes' Naila, and numbers by Brahms, Prokofieff, Casella, Albeniz, and Schumann. Mr. Bregor made a distinctly favorable impression, thanks to a highly serviceable technic that he uses as a means to expressive interpretations rather than as an end in itself, and to a fine regard for musical structure. His audience was warmly appreciative.

DOROTHY SPEARE

Dorothy Speare, soprano, expertly accompanied by John Doane, pianist and Georges Laurent, flutist, gave a recital in Symphony Hall, presenting a well-varied program that comprised arias from Mozart's Nozze di Figaro, Charpentier's Louise and David's The Pearl of Brazil; old Italian numbers by Paradisi, Pergolesi and Veracini; French songs by Césaire, Debussy and Poldowski, and pieces by Lehmann, Mendelssohn, Burnett and Gilberte. The concert being a benefit—the Women's Council of Boston University—and an ancient law of the Medes and Persians frowning on criticism of such functions, no attempt will be made here and now to analyze the art of this uncommonly interesting singer. Suffice to say that her pleasant, flexible voice, musical understanding and sympathetic imagination contributed to the manifest pleasure of a large audience.

PERCY GRAINGER

Another benefit concert—this time for the Robert Gould Shaw House—was the recital given at Symphony Hall next evening by Percy Grainger. Music labelled Bach, Bach-Busoni, Chopin, Scott, Ravel, Strauss-Grainger and Grainger was played with the technical mastery, incisiveness of rhythm and communicative ardor that have long been associated with the work of this deservedly popular artist. He was recalled many times.

FLORENCE OWEN

Florence Owen, contralto, assisted by Howard Slayman, accompanist, gave a recital at Jordan Hall recital in which she sang old airs from Gretry, Scarlatti and Marcello; German songs by Beethoven, Strauss, Trunk, and Schumann; French numbers by Poldowski, Widor and Duparc, and pieces by Gretschaninoff, Chadwick, Shaw, Corder, Storey-Smith and Clough-Leigher. Gifted with a beautiful natural voice, of uniform quality throughout its generous range, Miss Owen employs it in a manner that reflects credit on her teaching. Her tones are free, her intonation pure, her phrasing truly musical, her diction clear. With so much in her favor Miss Owen may now take technic more or less for granted and proceed with impunity to a relatively abandoned kind of singing that will more effectively serve her emotional nature. She was given a cordial welcome by an audience of good size.

POVLA FRIJSH

Povla Frijsh, Danish soprano, returned to Boston for a second recital, this time at Jordan Hall instead of at the Statler Hotel. Ably accompanied by Frank Bibb, Mme. Frijsh gave a highly pleasurable exhibition of her familiar genius as song interpreter par excellence in a program that comprised old airs by Benati and Rameau; French items from Debussy, Ravel, Chabrier and Szulc; and pieces by Schubert, De Falla, Krick, Moussorgsky, Cui, Poldowski, Sibelius, Grieg, Kjerulf and Schpeirbeck. Her audience, as usual, was very enthusiastic. J. C.

Howard Opens Lecture Season in New Rochelle

John Tasker Howard, lecturer, author and composer, opened his season of lecturing on Deems Taylor's opera, The King's Henchman, at the Davenport Shore Club, New Rochelle, N. Y., on January 27. Mr. Howard's lucid explanation of the score and plot, together with his illustrations at the piano, were warmly appreciated by the audience, which remained for some time after the lecture was finished to discuss the work and to ask questions. Mr. Howard's available dates are being rapidly booked, and his engagements include women's clubs, music study clubs, and schools. Mr. Howard is now engaged in completing his series of Studies of Contemporary American Composers, a number of which have already been published in booklet form by J. Fischer & Bro. Those already issued include A. Walter Kramer, Eastwood Lane, Alexander Russell, James P. Dunn and Deems Taylor. The last named monograph includes an analysis of The King's Henchman and others of Taylor's works, and has achieved a wide circulation. When the series, including twelve more contemporary composers, has been completed, it will be published in book form by the Fischer firm.

Wilson Lamb Gives Recital

Wilson Lamb, baritone, gave a delightful program in recital form at the East Orange (N. J.) High School auditorium on February 3. Beginning with Moussorgsky's By the Water, he continued with numbers by Rachmaninoff, Handel, Strauss, and Burleigh and various other composers. Mr. Lamb was in particularly fine voice on this occasion, and his singing had depth and clarity. His diction in the different languages was distinct, and he sang with good artistry, appropriate expression and finesse. The audience evidently enjoyed the performance, for there was continued applause and requests for encores, which Mr. Lamb graciously gave. Cora Wynn Alexander at the piano furnished brilliant accompaniments.

Henri Deering's Activities

Henri Deering, pianist, will play in New York on February 18, Boston on February 21, Chicago on March 5, St. Louis on March 15, and will then go to California to fill twelve dates prior to May 1.

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To classify vocal talent is no easy matter. The statement which we so frequently hear concerning "wonderful and phenomenal voice" may usually be tempered and reduced to expressions involving the milder adjectives, "good and fine." Wonderful and phenomenal voices are very rare, very fascinating, and very illusive. Voice, however, is not the only thing necessary in making a career. One of the supreme necessities is knowledge of singing. Fine musicianship is a great asset. If the individual possesses the gift of expression he must still have personality, the ability to work ceaselessly, willingness to accept criticisms, courage to face disappointments, and sufficient intellect to eliminate "ego." I do not say that if all these qualities are at hand success is guaranteed. No; time only can answer with success, and practical demonstrations before audiences will fix the value of a talent—at least the intrinsic value. What of the purely artistic value? It is like virtue; it receives scant recognition. Let me put it this way: artists of the greatest reputation usually have a lot of ordinary trash on their programs, frequently the same from year to year, while an artist of lesser reputation will often try to uphold her title to being an artist by presenting programs worthy of such a title. I must add that the latter often even look more dignified and preserve more artistic self-respect. Of course we may mention many of our singers of reputation who are the highest types of artists: Sembrich, Lehmann, Eames, Gerhard, Culp; these are some of the true artists who have never catered to the lower type of musical taste in song literature.

In our day there are so many opportunities for singers. Almost any good voice with correct guidance can earn a livelihood through singing or knowledge of singing. If our young singers would waste less time talking over singing, voices, teachers, and the other fellow's work, we would gain something. Usually the more students understand, the less they talk, because they realize that the power is more in thinking than in talking. Every student strives for the same thing—to obtain command of his voice. For this there is only one method; it can only have one name, nature's method. There are many man-made vocal methods, but the voice refuses to accept them and soon becomes unusual to the listener and cumbersome to the singer, a very frequent condition.

The all-important factor in a teacher's work is the development of his student's intellect. This requires a keen un-

VOCAL TALENT

By Frantz Proschowski

First of Five Articles by This Well Known Vocal Teacher

The second class are more frequent but also interesting. At times they are just lazy minds lacking the fundamentals in constructive thinking, and if we can awaken their individual logic we have great surprises which make them in turn very happy. To teach real understanding in any undertaking is to find the real reward. Experience has taught me this: it is a waste of time to argue against preconceived wrong concepts. First of all it has a tendency to bring in the names of former teachers, a base error, but its greatest weakness is that it continually reminds the student of that which we are striving to drive out of his mind. Therefore, let us omit backbiting and emphasize only through indisputable conclusion, i. e., that any theory not coinciding and coordinating with natural laws must be full of error, unnatural, artificial, and contradictory to truth. If we impress the minds of our students with the natural laws, giving the results and accompanying facts, then we have laid a wonderful cornerstone in our art. This will enable our art to stand alone and indisputable; it will prove itself in practise and serve as a basis of logical thinking.

Opportunity may come to a singer at any time when he least expects it; therefore always be ready. Do not procrastinate. If you realize that you are not a competent musician nor a good reader, waste no time in learning. Every moment of waiting is time and opportunity lost.

This season a young woman from Kansas City came to me to continue work which she had started with an associate teacher of mine. Her finances were scant—very scant—so I sent her to the best choir bureau where she sang and made an impression. Immediately they asked, "Can you read?" She answered, "Yes," for she is a good reader. The next Sunday she substituted in one of our finest churches. The organist interested himself in her and took her to sing at a christening in a wealthy family, where she sang many songs and made good. The generous pay by a well known millionaire made her studies possible for the season. Then came a radio position; now an opera engagement with the lead in *Merry Wives of Windsor*, by Nicolai; a steady church position, and numerous other engagements. You may call it luck. I call it readiness to accept opportunities because of fine musicianship, a command over her vocal gifts, and a personality illuminated with sincerity and colored with modesty. Therefore, young students, be ready for opportunity, but never attempt to sell your accomplishments (no matter in how small a way) unless you are ready and have something to give, and unless you have something on which to build.

Remember that the art of singing involves the keenest training of the sense of hearing, a thorough realization of cause and effect, the ability to judge purity of vowels and beauty of tone in the singer's own voice, and the use of the vocal organs untiringly with the freedom, comfort, security, and confidence which come only with absolute control. The absence of any of these qualities proves a lack of complete and true knowledge of the art.

Singing becomes perfect when the intellect, through understanding of natural laws and the true way to apply them, commands the vocal organs and receives instant, automatic obedience. Confusion and uncertainty of thought destroy confidence and mastery which can be restored only by the substitution of naturalness for artificiality, logic for inconsistency, and reason for sophistry.

Bel canto, beautiful singing, is the goal of each vocal student, and a thorough, intelligent understanding of the natural laws we have emphasized is the indisputable foundation for this attainment. Bel canto represents the maxim result with the minimum effort. The true art of singing, once acquired, is effortless.

Eastman School Concert Service

A report comes from the Eastman School of Music, Rochester, N. Y., of the Eastman School concert management, which for the last six years has been directed by Arthur See, secretary of the Eastman School. This concert management was instituted as a noncommercial service to further the interests of faculty members and advanced students of the school. During the past season this bureau filled upward of four hundred engagements in Rochester and Western New York. That the service has been useful is seen from the following statement by Mr. See:

"There can be no doubt of the mutual advantage deriving from the service of this bureau. The engagements we get give opportunity to students to gain a financial income as well as experience that is of educational worth. Our faculty includes many members whose experience and reputation are established but whose duties here preclude the maintaining of relations with commercial managements; we are able to serve their interests and to give the public both local and within a considerable area of territory outside Rochester access to their services. We furnish various programs for Station WHAM. Concerts by our people were given in twenty-five towns and cities last season. The Rochester Little Symphony (Eugene Goossens, conductor) the Kilbourn Quartet, and the Rochester Opera Company, made numerous appearances directed by our concert bureau.

"The concert management in a large music school is a logical part of its functions; music education requires an increasing opportunity for students both to hear and give musical performance. The Eastman School has developed its concert management to include five separate projects each of which has come into existence and is conducted under a purely educational motive. In addition to concert bureau activity, which makes wide contacts with the general public and fills a function plainly demanded by that public, this management conducts a series of Chamber Music concerts. Here is a type of music entertainment not often chosen by commercial managements. But no community can have a complete music life without such concerts, and our students must be given wide acquaintance with chamber music; realizing this, we conduct these public series without charging any managerial costs for the service.

"An Educational Series of twelve concerts is presented without cost to the students. This series gives opportunities

to present programs which probably would not be deemed expedient for presentation by commercial managements.

"The American Composers' Concerts of the Eastman School are conducted by this management. These concerts, arranged and conducted by Dr. Hanson, the school's director, present compositions by Americans only. The importance of this project to American creative music is widely recognized.

"All student recitals, of which there are approximately sixty each year, are conducted by the concert management, as well as various special concerts and recitals given during the season. Much of this concert activity is, as will be evident, institutional in design. But the growth of the concert bureau and its continuous expansion, more rapid than we had foreseen, makes it plain that the demand for music entertainment which can be had conveniently and promptly and in a variety of forms to satisfy many requirements of taste and occasion, is far from saturated; people apparently want much more music of one sort or another than they have been able to get, and each season finds our bureau called upon for a more diversified music entertainment supply."

Oskar Shumsky Delights Fritz Kreisler

It is Pablo Casals' opinion that little ten years old Oskar Shumsky, violinist, who was born in Philadelphia on May 27, 1917, is "gifted with the makings of a great artist," and Mischa Elman finds him "a most extraordinary talent." Now comes Fritz Kreisler with the statement that he is "a



OSKAR SHUMSKY.

miniature Kreisler." This tribute by the master violinist was paid the prodigy when he played before a distinguished audience at the home of Mr. and Mrs. Ernest Schelling. One of the numbers presented was Bach's Chaconne, the intricacies of which have proved the Waterloo of many a mature artist. He also was heard in part of the Beethoven concerto (he plays the entire work), one of Kreisler's compositions, and one of his own, which Kreisler declared is "a charming number, and especially so when composed by one so young." Oskar was highly honored by having Kreisler as his accompanist.

According to the young violinist's sponsor, Mr. Schelling, Oskar will not be exploited, being permitted to play only a limited number of engagements each season in order to keep before the public. The prodigy's parents, therefore, have declined all offers for tours in Europe, Australia and in this country, so that he might give most of his time to the study of the violin and also receive a general education, upon which Mr. Schelling stresses great emphasis. Oskar is pursuing his violin instruction under the guidance of Leopold Auer, having won a scholarship with him last summer, following his playing of the Bach Chaconne before the veteran pedagogue.

Saminsky to Conduct Here and Abroad

Lazare Saminsky, who passed the winter months in New York quietly working on a new symphony and a new opera-ballet, is now preparing a series of concerts which he is to conduct in New York and later abroad. On Wednesday evening, February 22, Mr. Saminsky will conduct at Town Hall a program of rare old and new choral works with the Emanu-El Choir, of which he is the director. The program contains first performances of Madrigals by Salomone Rossi and Prince of Venosa (XVI century); works by Honegger and Gustave Holst; Saminsky's new choral version of Mousorgski's King Saul; psalms and chorals of the XI-XV centuries arranged by Bax, Steinberg and Tcherpnine; songs by Palestine Jemmenites and Spanish Jews, and other music of equal interest. Mr. Saminsky will repeat by request his choral, By the Waters of Babylon, which was the outstanding success of last season's concert by the Emanu-El Choir. In the spring Mr. Saminsky goes to Paris, Berlin and Rome to conduct concerts under various auspices and is now planning his programs, which will contain several modern Russian and American works.

Myrna Sharlow Not to Sing with Festival Opera Company

Negotiations that were pending between Myrna Sharlow and the management of the Festival Opera Company were not completed, in consequence of which the soprano will not be a member of that organization and will not sing Aida or any other of her roles on the spring tour of that company, as had been announced in the MUSICAL COURIER issue of February 2.

Pittsburgh Symphony Concert, February 26

February 26 is the date for the first concert of the Pittsburgh Symphony Orchestra, at which time Eugene Goossens will conduct and Margery Maxwell will be the soloist. Richard Hageman is scheduled to conduct the second concert, when Moriz Rosenthal will be the soloist.

Jeanne Gordon in Hartford

Jeanne Gordon will be heard on April 15 in Hartford, Conn., singing Samson and Delilah with the Hartford Oratorio Society.

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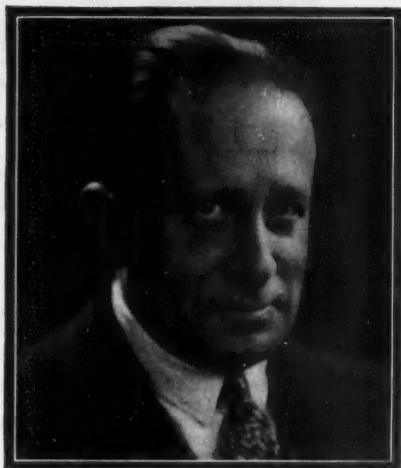
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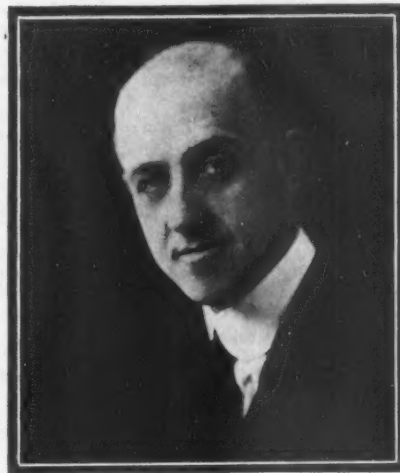
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THE CURTIS INSTITUTE OF MUSIC
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Frances Sebel to Give Recital March 1

Frances Sebel, soprano, announces a song recital at Town Hall on Thursday evening, March 1, at which she will sing, among other interesting things, *Der Hirt auf dem Felsen*, with clarinet obligato, the clarinet part to be played by



Foto Topics

FRANCES SEBEL

Carson McGibeny. Miss Sebel will sing French, Spanish, and German groups, some Hungarian and Bohemian folk songs, and the following in English: *A Widow Bird Sat Mourning*, *Treharne*; *Man-a-Zucca's Morning*; *Jarecki's The Sad Princess* (MS.—first time in New York), and *Golde's Awakening*. Miss Sebel is making a Southern tour beginning February 12, which will take her as far south as Miami.

On January 29 Miss Sebel sang at a concert given by the Shakespeare Foundation at the Metropolitan Opera House. On this occasion she sang Carr's *Willow*, *Willow*, from *Othello*; *Bishop's Tell Me Where Is Fancy Bred?* from *Merchant of Venice*; *Vernon's When I Was a Tiny Little Boy*, from *Twelfth Night*, and *Schubert's Who Is Sylvia?* from *Two Gentlemen of Verona*. On February 2 Miss Sebel sang operatic excerpts with the Continentals over Station WJZ and the National Broadcasting Company's Red Network. Miss Sebel is also having success with her tableau *La Pavanne*, during which she appears costumed and sings a song of that name by Bruneau, seated at a spinet.

Cornish School Reunion

During the recent visit of Nelly C. Cornish to New York, a Cornish School reunion breakfast was given for her at the Wellington Hotel. Among those present at the breakfast were many former Cornish School students now active in professional pursuits in New York. Among these were Elizabeth Choate, Francis Williams and Hine Browne, Fellowship students at the Juilliard Foundation; George Hoag, playing in the *Love Nest*; Harold Johnrud, playing at the Provincetown Theater in the name part of the *Prisoner*; Josephine Hutchinson, with the Civic Repertoire Company; Virginia Nachant, with the White Eagle; George Brown, Ruth Van Valey, Evangeline Edwards, Dorothy Constantine, Leah Minard, Irene Isham, Sylvia Bernard, Edgar Bohlmann and Fedelia Burgess.

Virgil Pupils Appearing Over Radio

Millie Montaperto, Charlotte Zelansky, Rae Rubens, Mary Pokora and Ralph Ganci, artist pupils of the Virgil Piano Conservatory, New York City, during the past three weeks, have given programs over radio stations WEA, WMCA, and WRNY. They played with success and have been requested to give other programs in the near future. The Virgil School is successful in bringing out the artistic value of their pupils, which is one of the reasons for its long and prominent standing in the musical world.

Modern Music

Modern Music, the quarterly review published by the League of Composers, Volume V, No. II, January-February 1928, has recently appeared. It contains the following articles: *Picasso and Stravinsky*, by Andre Coeuroy; *Setting and Costume for Pulcinella*, by Pablo Picasso; *The Music*

of Edgar Varese, by Henry Cowell; Maurice Ravel, 1927, by Richard Hammond; *The Noisemakers*, by Irving Weil; *The Prestige of Good Music*, by Alexander Fried; *New Music Heard Before Christmas*, by Oscar Thompson, and *Russian Composers in Review*, by Lazare Saminsky.

Questions About Violin Study Answered

By Leon Sametini

Leon Sametini, distinguished violinist, pedagog and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—What is the cause of faulty intonation? H. S.

A.—There are many reasons for faulty intonation. Intonation consists of the following two principles: The correct distance from one finger to another, and the correct distance from one position to another.

When playing double stops or chords of three or four notes at the same time, the same two principles hold good. In order to play perfectly in tune, the pupil must know every interval or distance and must not only know every interval but must be able to hear every interval. It is absolutely necessary before playing any note to know what the note should sound like as to pitch and to know how far the note has to be placed from the previous note. When going from one position to another it is best to shift with the finger used last to the position we want to go to and to slide audibly so that the ear will warn the pupil when



"Her charm and unaffected manner brought immediate response from the well filled hall."

The New York Evening Mail said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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to start. Not only must the pupil remember to retain the correct pitch, but also must the pupil try to remember exactly where the hand and especially the thumb is placed and which part of the thumb touches a certain part of the neck of the violin.

If this scientific and oral training were taught to all beginners there would be very little faulty intonation, providing, of course, that the student is serious, conscientious and hard-working.

A great deal of faulty intonation occurs among the pupils who lean the lower part of the hand against the body of the violin when playing in the third position. If the positions were taught in rotation (first, second, third, etc.) the pupils would not have the tendency of leaning the hand against the body of the violin when playing in the third and fourth positions.

A very important hint to students (in connection with intonation) is to beware of false strings. For the benefit of those who do not know how to test strings, an explanation is necessary: put one finger on every two strings (G-D; D-A; A-E) preferably in the third or fourth positions after having tuned the violin correctly; if the fifth is not perfectly true, the strings on which the fifth is played are false and it is better not to practice than to practice on false strings.

Edna Thomas Has "Commanding Personality"

Edna Thomas, vocalist, diseuse and mimic, who has become well known on both sides of the Atlantic as "The Lady from Louisiana," at the present time is giving a series

of successful recitals in New York at the Booth Theater. In January, Miss Thomas made several appearances, in London and received many fine tributes from the press. After the first matinee at St. Martin's Theater on January 4, the critic of the London Daily Mail declared that "For nearly two hours she fascinated the audience by force of personality, by her ability as an actress, by her pleasant singing voice and by her delightful smile. She sang simple songs—spirituals, they are known as—which date back to the old slave days of the U. S. The words mattered little. The singer gave life and soul to them." In commenting on the same recital the London Daily Express stated that "Miss Thomas is one of the most talented artists who have come from America in many years. She is gracious and sweet to look on, and she sings with a profound sympathy and a high intelligence."

Miss Thomas' second matinee performance in London was equally well received on the part of the critics, one of them nothing in a head-line that "Edna Thomas fills the bill and theater," following which he recorded that "Those whose knowledge of negro melody is confined to sticky sentimental references to coal-black mammys who figure in strident jazz compositions about Alabama, Georgia, etc., should go and hear Edna Thomas singing real Negro spirituals in the series of matinees she is giving in St. Martin's Theater. By sheer personality alone she held an audience for two hours."

The third matinee inspired the London Punch critic to register the singer's success as follows: "Miss Thomas with her pleasant, rich, flexible voice, her soft Southern slurrings of our English speech, her faculty of swift passage from grave mood to gay, her admirable gift of mimicry and clearly calculated dramatic effects, holds her audience out of range of boredom and restlessness as only an artist with commanding personality can hope to do."

The final recital in the series also was a decisive success, judging by the following comment from the London Sketch: "No sooner did Edna Thomas appear in hooped skirt, close fitting jacket and pancake toque and her melodious coaxing voice had chanted *Swing Low, Sweet Chariot* than she had us in the hollow of her hand.... We came away enchanted. Edna Thomas, single-handed had unveiled a corner of a hidden world to us."

Western Clergy Interested in Music

Father Frank O'Brian of Texarkana, Ark., at the recent conference of Civic Music Associations of the United States in Chicago on January 12, 13 and 14, spoke as follows:

"I am not a musician, and my presence at the National Convention of Civic Music Associations proves that this plan for bringing high grade music to the smaller cities draws together all good citizens, regardless of musical training. I am president of the Civic Music Association of Texarkana, U. S. A., and I worked for its success and will continue to do so because of the fact that it brings two of the things I love most together—people and good music,—and further, because music is close to religion."

Attending the conference in Chicago were ministers of five denominations: Catholic, Jewish, Episcopalian, Methodist, Lutheran and Congregational. In the accompanying



H. A. Atwell photo

CLERGYMEN DELEGATES TO THE NATIONAL CONVENTION OF CIVIC MUSIC ASSOCIATIONS.

photo are three of them: Father Frank O'Brian (Catholic), Texarkana, Ark.; Rabbi William Ackerman (Jewish), Meridian, Miss., and the Rev. George P. Sheridan (Episcopalian), Rochester, Minn.

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Carnegie Hall, New York, was crowded on the evening of February 6, 1928, to welcome a new singer, a mezzo-soprano, whose début immediately established her as one of the leading concert artists of the day. The critics of the principal newspapers shared the opinion of a discriminating public that Mme. Arco Gerpoul had "arrived"—that her voice, her style, her sincere personal charm as well as the superlative musicianship disclosed on this occasion, entitled her to a high place among contemporary song interpreters.

And This Is What the Critics Said:

Arco Gerpoul, mezzo-soprano, gave her first New York recital last night in Carnegie Hall. She revealed a well-placed voice of mellow quality and adequate range. The young artist shows results of sound training in the fundamentals of technique, for she produced without effort tones that were free from tremolo and true in intonation and pitch. The singer's program began with Peri's "Invocation of Orfeo" and other Italian airs, which she sang with a smooth legato and good sense of line and phrase. The Cavatina from Gounod's "Queen of Sheba" was delivered with assurance. Strauss's "Deine Blauen Augen" was the most successful of the German group. A final group of songs in English included "Grief," by Richard Hageman, who was the accompanist. The audience was cordial in its applause and the artist received many flowers.—*The New York Times*.

Mme. Arco Gerpoul, a mezzo-soprano, now of Denver, of French-Canadian parentage, gave her first recital here in Carnegie Hall last evening, with Richard Hageman at the piano. The program was conventional in plan but included several numbers not frequently heard here.

The list confined itself to old Italian airs, French and German selections, and songs in English. Among the Italian airs were Torelli's "Tu Lo Sai" and Legrenzi's "Che Fiero Costume." The French group consisted of Bachelet's air "Chère Nuit" and the Cavatina from Gounod's "Queen of Sheba." Mme. Gerpoul enjoyed considerable success at her début. She had a sizable audience and her singing was liked.

She sang with commendable understanding and showed desirable command of platform deportment, derived, evidently, from the wide experience she has acquired through concert appearances in the West. She has a fine natural voice of good power and range. Mme. Gerpoul is a sincere, dignified and gifted artist.—*New York Sun*.

Mme. Arco Gerpoul, mezzo-soprano, gave her first New York recital last night in Carnegie Hall with Richard Hageman, whose "Grief" opened the closing Anglo-American group, at the piano. Before that group Mme. Gerpoul sang early Italian numbers by Peri, Rose, Torelli and Legrenzi; Bachelet's "Chère Nuit" and "Plus grand dans son obscurité" from Gounod's "La Reine de Saba," and German songs by Gluck, Brahms, Strauss and Wolff.

Besides a clear and smooth tone of good volume, Mme. Gerpoul provided excellent English enunciation for her numbers by Hageman, Quilter, Croxton, Hadley, Horsman and Ronald, and was interpretatively best in these. The singer was encored.—*F. D. P., in the New York Tribune*.

MME. ARCO GERPOUL

Carnegie Hall, with its stage evergreened and palmed in a flowered rear embankment, framed a dark attractive lady named Arco Gerpoul whom reports place as a native French-Canadian, now at home in Denver, Colo. She is said, too, to have sung widely throughout the West but recently has been coaching in New York. Mme. Gerpoul is the possessor of a warmly timbred mezzo-soprano voice with serviceable range and volume. Feeling and temperament were in abundant evidence, likewise a correct sense of poetic and dramatic values. Italian, French, German and English were enunciated tellingly in ancient arias, classical lieder, modern songs of Albion and America and Gounod's "Queen of Sheba" (Cavatine), delivered with convincing output of emotion. At the piano was past-master Richard Hageman, whose song, "Grief," made a fine impression with his knowing assistance.—*Grena Bennett in the New York American*.

Arco Gerpoul presented a vivacious and unusually engaging soprano voice in Carnegie Hall last night.

She sang a program of unconventional scope—Peri, Rose, Torelli, Legrenzi, composers unfamiliar to most audiences. Her third was lieder of Brahms, Strauss, Wolff and Gluck. The last concerned Hageman, Horsman of the Persian songs, Ronald and Hadley.—*The New York World*.

At Carnegie Hall Mme. Arco Gerpoul appeared with Richard Hageman. Wisely she had elected to cut off the major portion of the huge stage and take her stand at the front of it. Banked by a garden of foliage she made a genteel picture in a white gown—a fine lady who has elected to rule the placid muse of song. Her New York début last night presented an intelligent singer, well trained in vocal matters, and schooled in interpretation. The voice is a rich mezzo-soprano, and has a large range.—*Charles D. Isaacson in the New York Morning Telegraph*.

A voice considerably above the average in natural beauty and volume.—*New York Evening World*.

Arco Gerpoul displayed a pleasing mezzo-soprano voice last night in Carnegie Hall in a program of varied character, including arias from Peri ("Euridice"), and Gounod's "Queen of Sheba," and songs by Brahms, Strauss, Wolff, Hageman, Torelli, Hadley and Quilter.—*New York Evening Post*.

With assurance yet modesty, against a background of palms and evergreens, Arco Gerpoul, mezzo-soprano, a stately, attractive and charming figure, made an agreeable appearance at her début recital at Carnegie Hall.

One heard a naturally beautiful mezzo-soprano voice of wide range and considerable volume in which the middle as well as the lower register sounded particularly sonorous, smooth and technically finished. Her inclination leans more to the quiet sustained numbers, for which she possesses a fine interpretative talent, combined with musical good taste and intelligence.—*Staats-Zeitung*.

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CHARLES L. WAGNER LAUGHS AT RUMORS

Distinguished Impresario Not to Give Up the Concert Business, Nor the Theatrical Business, Nor the Business of Making Money—Believes in Novelties—Adds Grace Moore, Leone Kruse, and Laurence Wolf to his List of Attractions—Predicts Great Things For Mary Garden, Elsie Janis and Gieseking—Writing an Autobiography

"It is rumored that you are going out of the concert business."

Charles L. Wagner smiled as though he had expected just those words, and replied:

"When Mark Twain's death was announced in the papers and he was asked about it, his answer was that the statement was largely exaggerated. That same answer goes for me. I have no thought of giving up the concert business. Furthermore, I will never do more in it than I am doing right now—and I never did more. I am content with creating one new star a season. That is more than most people do in the musical business. Stars of the concert stage are not found often. It seems to concern some people very much why I went into the theatrical game. First of all, in plain English, it is none of any one's business. And you can put that down in red ink! I really went into the show business because I had associated so long with artists that I was developing a great Ego.....like developing a lilt in one's voice from managing McCormack, or going crazy from sleeping under a crazy quilt. You just absorb it. I guess, too, that I have developed some nut tendencies, but I have always been a good squirrel.

"The general public is interested in the theatrical world. I admit I wanted publicity for myself. Stars of the legitimate stage like their manager advertised; concert stars want all the glory themselves. I came to the point that no artist could tell me how to run my business. When one or two tried, they lose their jobs. Maybe they are better off now, but the general public doesn't seem to think so.

"Another thing that fascinated me about the theatrical business is that a manager can give a star two weeks' notice and the show can still go on, whereas in the concert game the artist controls the situation. The concert business is not, therefore, a legitimate business. Let me add here that I have never had to exercise that two weeks' notice, which means I've never been able to fire anyone so far.

"I'm weary. I want to create something new. I took Rogers out of the Follies. He is now one of the biggest concert attractions ever known. Last season he played to a half million dollars—and the best of it was that he was never out of voice, nor did he miss a single date. And he didn't care whether he appeared in Ripon or Rappahannock. One night Rogers drove a hundred miles by automobile to make another town, and when he arrived he greeted everyone pleasantly. He made a profit everywhere.

"I might say, like Nebuchadnezzar, I saw the handwriting on the wall, as far as the concert game was concerned. Look out for future results! The public wants to be entertained and wants only the unusual in music. One gets the common, ordinary garden variety over the radio. The public has so much for nothing that it does not appreciate it.

"Next season Mary Garden will sing more concerts than ever. Every year she is getting to be a better concert star

than nine tenths who tell the public that Garden is only a singing actress.

"Grace Moore, who made her debut in Boheme at the Metropolitan the other day, is my new star. She has the freshest, loveliest American voice today, and the best voice the Metropolitan has found since the glorious Rosa Ponselle honored that stage. I first heard her sing in boarding school and have been her friend and advisor ever since. The daily papers carried the story that Miss Moore sang first for George M. Cohan, who recommended her to come to New York. This is not true. She never sang for Cohan, but sang for me in Washington when she was sixteen years old, and I recommended her to make a career.

"I have also taken under my wing Leone Kruse, unusual dramatic soprano of the Chicago Opera, and Laurence Wolf, an exceptional recital singer. Elsie Janis will return next season to the concert stage, supported by a popular company.

"Don't forget the world's greatest pianist, Gieseking. I doubt if any pianist has made the sensational success that he has in the last couple of years. So—does that look as though I were going out of the concert business?

"I expect to be busy in my spare time continuing to produce plays, run a few stock companies, and finish my autobiography, which has been accepted by one of the leading magazines. It is called: 'Seeing Stars and Still Believing.' I know a lot of people will believe that I am a liar when they read that title. But it's the truth. Then maybe I'll have to retire. The Liberty Magazine of May will carry a story of mine which deals with temperament, called: 'Have You a Pheasant in Your Barn-Yard?'

"Oh, yes, one more thing," he went on. "So many people seem to be interested in my affairs that I want to say I pay all my own bills, make all my own money, and have never lost as much in the theatrical world as I have lost on singers cancelling dates for all sorts of reasons. The Barker was one of the biggest stage successes ever known and is



Photo by G. Maillard Kestlere

CHARLES (NOT RICHARD) WAGNER.

Recent photograph of the well known New York manager, producer and now author, which is said to resemble the famous composer of the same name.

still playing. Out of nine plays produced by me, five have made money, and, let me say, a bigger average than any manager in New York has at the present time.

"So now when the Ladies' Aid Society of musicians meets again to discuss my business they will have some new ideas. They can tell the truth, however, for once."

"And now what?" asked the interviewer who had not been obliged to do much questioning.

"That's enough. The rest goes in my autobiography and I'm paid for that!"

Transatlantic Travelers

(Ship News by the Special Musical Courier Quarantine Reporter)

NEW YORK, FEBRUARY 13.—Geza De Koos, Lucia Chagnon, Lenora Sparks, John Kuruez, Ernest Kiraly and the Hong Kong Troupe of contortionists were among the passengers on board the Cunard liner, Berengaria, fogbound off Quarantine for forty hours. Quarantine is only forty-five minutes from Broadway, providing you know which route to travel, but to the Berengaria's passengers on this trip it seemed more like forty-five years.

The Berengaria was caught in the fog off Sandy Hook and anchored all afternoon and part of the night. Then the fog lifted and she was brought through Ambrose Channel to Quarantine; but again the fog settled down and another day and night passed before the weather cleared sufficiently for her to be safely brought up to her pier.

The Customs cutter groped its way down the bay through the gray-green mist and we found De Koos pacing the big ship's decks—all of them.

In his hand he had a little book in which were listed appointments for practically every hour beginning about the time the Berengaria was first caught in the fog. De Koos previously arrived here last November and arranged for a number of artists to go to Europe under a new plan of consolidated booking. Then he returned to Europe and completed arrangements for routes of as many as 300 or 400 concerts for artists who care to fill this many engagements. Now he was hurrying back to complete work here that he dropped when he sailed away a month ago.

All he could do during those forty hours in the fog, however, was to try and look as though he were smiling as he

thumbed the pages of the little appointment book. He was still trying to smile when a tug came alongside late at night and took off the officials and reporters who had to get back to shore regardless of fog dangers.

All day long aboard the Berengaria the Hong Kong Troupe was tying itself into knots. Everybody was doing his or her utmost to keep the others entertained.

Lucia Chagnon brought news of the musical situation in Italy. In Vienna, she said, she heard that Mussolini had made an effort to reorganize the business of operas and concerts along "scientific" lines and that things musical in Italy were in a "terrible confusion."

On reaching Italy for concerts in Milan, Bologna and Rome, however, she found conditions normal. Concerts were being conducted along the usual lines, with everybody happy or not, according to their dispositions. The "confusion," she said, is all a matter of rumor and gossip so far as she could find out. Still, everyone is talking about it, she stated. Miss Chagnon toured for seven months in Europe, including Italy, and will sail again in July for concerts in London, Switzerland, and the Scandinavian countries.

Lenora Sparks returned on the Berengaria from her first Christmas vacation in a long time with members of her family in Cardiff and Bristol. She now has a few concert dates in Virginia, she said; then she's going to take another vacation until October, spending most of her time horse-back riding and playing tennis at her Long Island home.

John Kuruez and Ernest Kiraly arrived for the eight weeks' season of the Hungarian Operetta Company in New York, Buffalo, Detroit, Pittsburgh, Chicago and Milwaukee. After this they will fill concert dates separately and together. One of the three operettas to be presented in New York, they said, will be Princess Maritza in the original Hungarian, while the Americanized version is playing at another Broadway theater.

Kuruez, this season, found conditions for musicians better than ever in Hungary and Germany, with audiences "going crazy" over American artists who make good.

Louis Silver and his wife, Janet Adair, returned on board the Berengaria after six weeks in London. Janet filled an engagement at the Coliseum, but Silver declared his trip was exclusively a vacation. Now Janet will start rehearsals for a new show and Silver must get to work writing songs for a new Al Jolson production, he stated.

John Goss arrived on board the White Star liner Doric for a concert tour to begin with eight universities. His first concert will be at Yale, then the Massachusetts Institute of Technology, Harvard and Princeton. Following the universities he plans an extensive tour, including a trip to the Pacific Coast if he finds time. This is his first trip to America, so before starting work he intends to look up a few friends, including Myra Hess, Yelly d'Aranyi and Jacob Epstein, the sculptor. Like a good many others he has found a growing appreciation for music all over Europe, but in his native England, he said, a good many who used to attend concerts are staying home listening to the radio or improved models of gramophones.

Carl Schuricht, musical director of the city of Wiesbaden, arrived on board the Deutschland of the Hamburg-American Line to be guest conductor of the St. Louis and Detroit symphony orchestras. He was accompanied by August König, conductor of the Choir of Mainz, who will act as his assistant.

In November, Schuricht was accorded one of the greatest honors that can be given a conductor in Germany when he was called upon to conduct the Gewandhaus Orchestra as

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substitute for Furtwaengler who was away on a short vacation. He also conducted the Berlin Philharmonic and Stockholm Symphony this winter. The most important work in music in Wiesbaden, he commented, is the municipal program to popularize good music. After trying a few popular priced programs, the public demand for music has become so great that, beginning this year, the city will give at least one concert a month for the public at an admission fee of ten cents. It is planned to extend these low priced concerts to other cities, and soon, it is expected, the attendance at all concerts and operas will be increased many times.

Alma Gluck sailed for Europe on board the Berengaria on the return voyage of this ship. Vanni Marcoux and Joseph Szigeti and their wives sailed for Europe on board the Leviathan. This is the first trip of the year for the Leviathan and artists will miss their old friend Captain Hartley, her former commander, who resigned to accept an executive position ashore.

Captain Cunningham, who is now commodore of the United States Lines, is the new commander of the Leviathan. Captain Cunningham has been known to hundreds of artist travelers since 1921 as captain of the George Washington. C. C. R.

Colombati Pupil Wins Ovation at Biltmore

Theresa Campeau appeared as soloist for the Junior Emergency Relief Society at the Biltmore on January 30, singing an aria from *Mefistofele* by Boito and Benedict's *Carnivale di Venezia* with great success. Miss Campeau is an artist-pupil of Virginia Colombati, and possesses a rare coloratura voice of unusual volume and brilliance. She will make her debut very soon as Rosina in the *Barber of Seville*, and a brilliant career is predicted for her.

Marjorie Meyer with Washington Opera

Marjorie Meyer, soprano, will appear in the role of Helmwige in *Walküre* with the Washington Opera Company on February 16, which will be conducted by Ernest Knöch.

I See That

Rosalie Heller Klein, president of the Matinee Musicale, gave a tea on February 10 in honor of Theresa A. Straus, Cincinnati soprano.

Hilda Grace Gelling read a paper on The Modern Tone before the Guild of Vocal Teachers and the Society for the Study of Expression.

Martha Attwood was soloist for the Friml Hour of Music over WEAF on February 6.

Edna Bishop Daniel has resumed her vocal theory classes at her Washington, D. C., studios.

Myra Mortimer sailed for Europe on February 15 and will not return until January, 1929.

Schipa, Muzio and Lauri-Volpi will sing in *Nerone* at the opening of Rome's new Royal Opera.

Sonja Gorskaja, Russian mezzo-soprano, is returning to New York from a trip to Havana, Cuba.

Grace Moore made her debut at the Metropolitan in *La Bohème* on February 7.

Lea Luboshutz has just bought from the Rudolph Wurlitzer Company the famous Le Rossignol Stradivarius violin.

Mary Lewis and her husband, Michael Bohnen, appeared for the first time together at the Metropolitan in *Pagliacci*, February 13.

Erich Simon, of Wolff & Sachs, Berlin, left for that city on the S.S. *Leviathan*, on February 11.

John McCormack is singing to capacity houses in Texas. Sergei Klibansky has been engaged for master class in Columbus, O.

The City of Berlin is to have a musical festival in the spring of 1929.

Alice Paton is substituting for Sue Harvard as soprano soloist at the Marble Collegiate Church, New York.

Alma Gluck again is studying with Buzzi-Peccia.

Pietro A. Yon, organist of St. Patrick's Cathedral, New York, inaugurated the new Kilgen organ there at a concert at which Martinelli and Basiola sang.

Arthur M. Abell has written a critical appreciation of Kreisler in this issue of the *MUSICAL COURIER*.

Krenek's *Jonny Spielt Auf* is creating a sensation in Vienna. Doris Niles will sail for Europe on March 14.

The Festival Opera Company has engaged Lorna Hooper Warfield.

Dorsey Whittington has returned from Europe.

Winifred Christie-Moor played Emanuel Moor's "two-story" piano in Vienna.

John Goss arrived in America recently.

Felice Lattuada won the Italian government annual opera competition.

Radié Britain's Symphonic Intermezzo will be played by the Boston Woman's Symphony Orchestra, Ethel Leginska, conducting, in Boston, February 19.

William Martin is to sing in the Paris Opera production of *Turandot*.

Hindemith has written a special work for broadcasting organ.

Klemperer staged an excellent production of Mozart's *Don Giovanni* in Berlin.

Maurice Frank has announced the formation of an opera company in Florida.

Arco Gerpoul gave her first New York song recital at Carnegie Hall, February 6.

The Russian State Choir Chorus, formerly the Imperial Choir Chorus of Russia, sang in Berlin.

Brailowsky's recitals in Dublin were greeted with enthusiasm.

Oskar Shumsky, ten-year-old violin prodigy, has been called a miniature Kreisler by that Viennese master himself.

Josef Lhevinne, Henriot Levy, Jacques Gordon and Karleton Hackett will teach at the American Conservatory in Chicago next summer.

Catharine Bamman has been a concert manager for eighteen years.

Frederick Jagel will be soloist in the Atwater Kent Hour next Sunday evening.

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Prof. Auer, Mr. Grainger, Mr. Raab, Mr. Boguslawski, Mr. Witherspoon, Mr. Collins, Mr. Hageman, Mme. Hinkle, Mr. Sametini, Mr. Kuzdo and Mr. Demorest have each consented to award Free Fellowships of Two Private Lessons Weekly Each to the students who, after an open competitive examination, are found to possess the greatest gift for playing or singing. Free Fellowship application blank on request.

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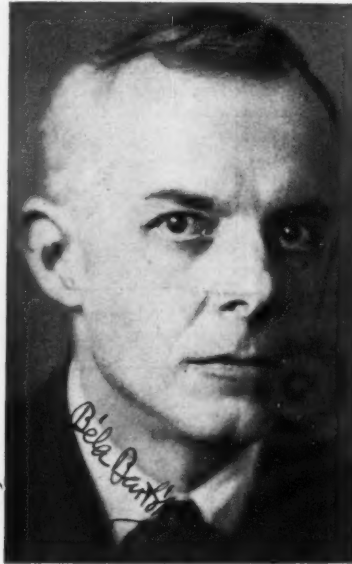
Visiting Composers to the United States



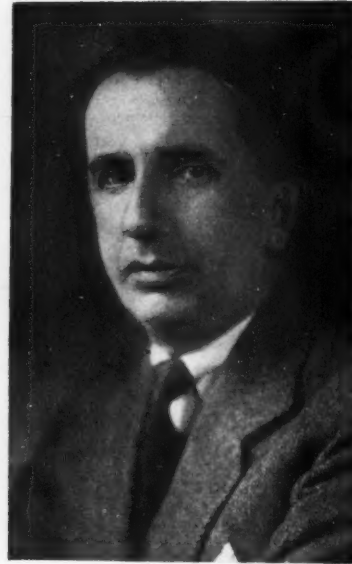
ALEXANDER TANSMAN



MAURICE RAVEL



BELA BARTOK



ALFREDO CASELLA

Casella has not yet arrived for his annual visit. He will be here in the late spring and will play and conduct as usual. He has made himself a familiar and popular figure in American music life, his excellent musicianship, his masterly conducting and his gifts as a composer having won for him many friends. These other composers are with us. Bartok, whose new piano concerto, played by himself, has aroused great interest and has undoubtedly advanced the cause of sane modernism, is a Hungarian with a great reputation in his own country and, indeed, all over Europe. He has been closely identified with the modern movement and has done much for it. Ravel is almost too well known to need any introduction to American readers. His works for piano, which are among the most beautiful that have been written in recent years, are played everywhere, and his other compositions used wherever musical facilities admit. Tansman, a Pole, a composer-pianist like these others, and, like Bartok and Ravel, visiting America for the first time, is a modern of sane tendencies who does not believe in overthrowing all of the past, as some modernists do. It is not without interest to note that both Tansman and Casella have lived for a good part of their lives in Paris—Paris, where modernism of a sort had its birth, where the melodic school stands definitely in opposition to the harmonic and atonal school of Schoenberg and his followers. These composers express themselves as interested by their visit to the land of jazz and are bringing jazz back to its home land in refined form.

Artists Everywhere

Mariska Aldrich, American mezzo-soprano, prominent in the cast of *The Miracle* and known also through her extensive concert and vaudeville tours will give a song recital under prominent social auspices at the Hotel St. Regis, on February 19.

Florence Austral has been engaged to sing on May 10 at the Cornell College Conservatory of Music at Mount Vernon, Iowa.

Frederic Baer, who sang again for Walter Damrosch over Station WEA, on February 4, will make his first recital appearance in Bridgeport, Conn., on February 23. However, he is no stranger to that city, having sung previously for the Bridgeport Oratorio Society. Eight major engagements claim the baritone's attention this month.

The Dudley Buck Singers appear in recital on January 27 in Stamford, Conn., under the auspices of the Schubert Club. They were so well received that it was necessary to give a number of encores.

Jeno de Donath's two violin pieces, *Berceuse* and *Guitare Valse*, have just been published by the Theodore Presser Company.

Kathryn Browne, contralto, formerly of the Chicago Civic Opera, has been engaged for three concerts in Colorado. The first will be in Denver, and the two following, in nearby cities.

Georges Enesco, Rumanian violinist, recently completed his fifth tour of this country and returned to Europe on the Leviathan on February 11.

Fiqué activities include a social musicale on February 16, at the studio, and on March 1 a Leap Year Carnival, in costume, will take place at Apollo Hall.

Dusolina Giannini sailed on the Berengaria on February 10. She will sing at the Hamburg, Germany, Opera House from February 23 until March 5, at the Berlin Opera House in May, at Covent Garden, London, in June, and will also give many recitals throughout Europe. She is to return to this country for a brief period in February, 1929.

Marie Stone Langston was one of the soloists at a recent concert given in Carnegie Music Hall in Pittsburgh by the Mendelssohn Choir. In commenting on her part in the program, J. Fred Lissfelt, critic of the Sun-Telegraph, referred to her as a "musician of the first rank," and Harvey Gaul stated in the Post Gazette that she "sang effectively."

Mischa Levitzki, pianist, will give eight concerts in Holland between February 18 and 27, and will tour Spain in March.

Manfred Malkin will present twenty piano, violin and vocal students at his February 17 concert, Washington Irving High School, New York. The program will include works ranging from Scarlatti to Rubinstein. Vocal numbers are to be given by pupils of Margaret Eichenwald.

Herman Neuman, musical director of WNYC, the Municipal Broadcasting Station of the City of New York, has returned from a short concert tour of Florida as accompanist and pianist for Frieda Hempel.

Margaret Northrup sang for the Rainy Day Club of America at the Hotel Astor, New York, on February 1. As it was Presidents Day, many prominent club women were included in the audience. Miss Northrup was heard in Musetta's Waltz Song from Puccini's *La Boheme* and a group of songs which included numbers by Milligan, Scott and Lawson, as well as Mexican and Swedish folk songs. She was cordially received by the audience.

The Oberlin Conservatory of Music, Frank H. Shaw, director, offers complete teaching and practice equipment to its students, all courses leading to Bachelor's Degree. The

conservatory was established in 1865 as a department of Oberlin College.

Charles Premmac, tenor, recently broadcasted from WOR. He presented a French program of unusual numbers. Many letters of congratulations were received by the station. The singer will also appear in concert at Mountain Lakes, N. J., and at the Civic Repertory Theatre with the French Trio under the auspices of Eva LeGallienne.

Helen Stanley, guest artist of the Philadelphia Civic Opera Company, appeared with that organization as *Madame Butterfly* on February 9. On February 23 she will sing again, as *Sieglinde* in *Die Walkure*.

Marion Telva, whose performance of a leading role opposite Rosa Ponselle in the Metropolitan's revival of *Norma* this season was hailed as the best work of her operatic career, makes her fourth appearance as soloist with the Society of the Friends of Music at Town Hall on February 19 in Bach's *Trauer Ode*. In March the contralto will sing in a performance of Bach's *St. John's Passion* by the same organization.

Florence Trumbull, pianist, scored as soloist with the Detroit Symphony Orchestra on February 5. She played the Grieg Concerto.

Esther Lundy Newcomb Sings Leginska Songs, the Composer Conducting

Esther Lundy Newcomb, Chicago soprano, had the honor of being selected by Ethel Leginska to give the first Chicago performance of the later's *Nursery Rhymes* for soprano and orchestra on February 5, with the Woman's Symphony



ESTHER LUNDY NEWCOMB

Orchestra of Chicago. Mrs. Newcomb scored heavily with the large audience and has been engaged by Leginska to sing the charming numbers on February 18 at Summerville, Mass., and on February 19 at Jordan Hall, Boston, with the Boston Woman's Symphony Orchestra, the composer conducting.

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Music on the Air

AMONG THE PROGRESSIVES

More than 200 schools in various parts of the country informed Walter Damrosch, or the stations through which his broadcast experimental programs in musical education are heard, that were prepared to listen to the programs on the mornings of February 10 and 17. Definite lists of schools equipped with radio receiving sets were announced in several large cities, and in many of them the municipal departments of education co-operated actively with managers of stations in preparing for the broadcasts.

One of the cities in which active interest in these programs has been evinced is Chicago. Among the high schools reporting that they were equipped with radio receivers were Bowen, Calumet, Englewood, Harrison, Lane, Lindblom, Marshall, Morgan Park, and Roosevelt of Albany Park. Elementary schools in Chicago which were equipped included Dewey, Fulton, Goudy, Lawson, Delano, Peabody, Sawyer Avenue and Waters.

In Des Moines, Ia., Superintendent of Music Smith reported that thirty of the sixty schools in the city were prepared to listen to the Damrosch programs, and that he was making every effort to have all sixty so equipped. The Iowa State Department of Education also reported to be actively co-operating in this matter.

The greater part of the public and private schools in Nashville, Tenn., according to the latest information, were to listen to the programs.

Station WTAG, in Worcester, Mass., was informed that schools in the following cities and towns installed receivers: Worcester, Fitchburg, Gardner, Southbridge, Webster, Clinton, Whitinsville, Marlboro, Spencer, Leicester, North Brookfield, Athol, Milford, North Grafton, Grafton, Westboro, Barre, Shrewsbury, Brookfield and East Brookfield.

The director of music of the St. Louis public schools sent out a questionnaire to all teachers, it is reported, and it was

planned to have as many as possible of the pupils in that city hear the Damrosch programs.

The high school in Rock Island, Ill., was equipped with a receiver, while grade school pupils assembled at two intermediate schools to listen.

Several private schools in New York City, among them the Columbia Grammar School, Riverdale Country Day School, and the Adelphi School in Brooklyn, listened to the Damrosch programs.

In Baltimore, Md., through the co-operation of Municipal Director of Music, Frederick R. Huber, Dr. David E. Weglein, Superintendent of Schools, and Public Schools' Music Supervisor, John Denues, the series of Damrosch lectures were to be heard in the junior and senior high schools. Mr. Denues' plan to install radio receiving sets in the Baltimore public schools as an adjunct to the study of music, had hitherto been impossible because of a lack of funds for the purpose. With the announcement of the New York Symphony-Damrosch lecture concerts, however, Municipal Director of Music Frederick R. Huber, who is also managing director of Radio Station WBAL, came to the assistance of the School Music Supervisor and made arrangements to loan receiving sets to the city for the experiment. The co-operation of the Municipal Department of Music in this new public activity is in line with the policy of Director Huber to further in every possible way the awakening and development of an interest in music among the younger generations of Baltimoreans. The monthly Saturday morning concerts by the Baltimore Symphony Orchestra, given at the Lyric for white children and at the Douglass High School for the colored pupils, are an important phase of municipal musical activity. Place and capacity naturally restrict the usefulness of these admirable concerts, however, and the advent of the radio concert in the school rooms opens a new and far spreading field of musical appreciation among the school population of Baltimore.

ON TURNING THE DIAL

TUESDAY, FEBRUARY 7.—Two well known violinists were headliners on Tuesday evening. Mischa Weisbord on the Edison hour and Joseph Szigeti with the Barbizon. Mr. Weisbord, whose rise to fame in this country was somewhat phenomenal, was much enjoyed, and of course Mr. Szigeti has long been a favorite. It would be impossible to make a choice as to preference in the two artists, their styles are totally different and yet they both are distinguished for a refinement and sensitiveness which are outstanding. Weisbord played a more popular group, which included works by Hubay, Kreisler, Elgar and Sarasate. Szigeti opened with an exquisite rendition of the Tartini sonata in G. Genia Zielinska gave a program of Old English songs, assisted by a string quartet. The combination was charming.

WEDNESDAY, FEBRUARY 8.—Frank La Forge and Ernesto Berumen, with a fine list of artists, gave a delightful concert over WPAP. First of all, Mr. La Forge has an exceptional gift for composing, coaching and arranging, and the young performers were well schooled, performing in an artistic manner. The program was varied and highly interesting.

THURSDAY, FEBRUARY 9.—With a week of unusual dullness, the return of Toscanini with the Philharmonic, Lambert Murphy on the Maxwell hour, and Robert Goldsand on the Ampico hour brought a decided relief in an almost hopeless attempt at serious entertainment on the radio. Mr. Goldsand is a youth of brilliant powers and has won for himself a secure place in the heart of the public. Mr. Goldsand interpreted some Mendelssohn and Chopin in a delightful manner; his crisp technique and genuine feeling found expression in these two composers especially. Toscanini brought down the house of course with his glorious interpretations; one regrets, however, that the greetings of the audience are shut off from the microphone because of the announcing. One would like to hear it all and join in the enthusiastic demonstration. Lambert Murphy, guest on the Maxwell hour, is always welcome.

SUNDAY, FEBRUARY 12.—Charles Hackett and Nanette Guilford were featured on The Atwater Kent hour. Mr. Hackett is a member of the Chicago Civic Opera Company, and Miss Guilford of the Metropolitan. Both artists sang beautifully; their voices seem to be particularly adapted to the microphone, which is a valuable asset, as, just because a voice is good in concert does not necessarily make it good for broadcasting.

FACTS OF INTEREST.

Station WOAI of San Antonio, Tex., has joined the NBC.

Stephen Czukur is no longer connected with station WRNY as general manager.

Gigli, Bori and de Luca will be the artists on the Victor hour, February 24.

MARGHERITA TIRINDELLI.

Mannes Conducts at Greenwich

David Mannes offered a varied and interesting program for the fourth of the Young People's Symphony concerts in Greenwich, Conn., February 7, presenting two excerpts from the Midsummer Night's Dream music of Mendelssohn, a group entitled Three Insect Pieces (including Czeiboulka's Minuet of the Flies, Rimsky-Korsakoff's Flight of the Bumble-Bee, Liadov's Dance of the Gnats, Burleigh's setting of Deep River, Grainger's Irish Tune, Pierre's Entrance of the Little Fauns. Stephen Hero, eleven-year-old violinist, was soloist with the orchestra in Vieuxtemps' Balleade and Polonaise.

Martha Attwood Sings Over Radio

Martha Attwood was soloist for the Friml Hour of Music, sponsored by the General Motors, over WEAJ on February 6. She sang The Love Call from Rose Marie, Giana Mia from Firefly, Sympathy and L'amour toujours l'amour, and despite the fact that it was the first time she had broadcast, her voice carried well and appeared to have lost none of its usual warmth and individual charm.

Le Concert-Spectacle Series Opens with Ruffo

Something new in the way of a concert series is being inaugurated in Le Concert-Spectacle. The first of these will be given on February 22, Washington's Birthday, in Carnegie Hall, with Titta Ruffo as the big attraction. The idea of Le Concert-Spectacle comes from the French, which means a "spectacular event"; it originated sometime in the nineteenth century, when the need of a form of classic entertainment for the masses was greatly felt. The recitalist was conscious that the music-going public was growing smaller and smaller, and this fact became a source of worry for the artist. Necessity is the mother of invention, and in an effort to appeal to the public taste Le Concert-Spectacle was tried. It proved to be a very popular thing, and Angelo Carlino, of the firm of Carlino and Carogana, feels that today there is a place for this same type of entertainment. Besides a gala array of talent, the event is enhanced by the



MARIO CORTI



BORIS ROSENFELD

brightening up of the stage with settings and several of the artists appearing in costumes.

The benefits derived from such concerts are readily to be seen. The feature artists are thus relieved and rested and therefore able to give of their best; the public is better pleased and the great question of economy is taken care of, for, with the price of one concert, several talents are heard. This factor is especially attractive to those who feel that the average fee is too high for them to be able to indulge in many concerts during the year.

The list of artists appearing on the first of these concerts includes: Titta Ruffo, internationally known baritone, who will sing selections in Italian, French, Spanish, English and Russian, including arias from Dinorah (Meyerbeer), The Demon (Rubinstein), and the ever popular Largo from the Barber of Seville; Mario Corti, violinist, whose popularity in Italy knows no bounds, and who holds the enviable position of instructor at the Santa Cecilia Academy in Rome (he has been in America only a few months and during that period has given a series of four successful concerts at the Wanamaker Auditorium); Boris Rosenfield, pianist, who has concertized on the continent and in America (his Town Hall recital in the fall assured him of the appreciation of the American public, he being praised as an artist of refinement and genuine artistic tastes. In Vienna and Dresden he was acclaimed for his technique.)

In conjunction with these three names are associated the Rossini Duo (Lucia Carlino, soprano, and Evelyn Hagara, contralto). Mme. Hagara recently sang for the National American Legation in Paris and at the Portland, Me., exposition. Miss Carlino, after having success in concerts in Naples and Rome, had an auspicious debut on the radio in New York last fall, and since then has given concerts in Buffalo and Rochester. Also of interest is Sandra Ratti, young ballerina dancer of La Scala, who had the singular honor of inaugurating the D'Annunzio private theater.

Seventeenth Week at Metropolitan

Madonna Imperia and Coq d'Or will open the seventeenth week of the Metropolitan Opera Season next Monday evening; the former will present Mueller, Falco, Ryan, Jagel, Pinza, Bada, Wolfe, D'Angelo, Paltrinieri and Picco. Mr. Serafin conducting, and the latter Talley, Guilford, Alcock, Diaz, D'Angelo, Pinza, Reschilian and Paltrinieri singing, and Galli, DeLeporte, Kosloff, Bonfiglio, Bartok, Sweet, Casanova and Barone dancing, with Bamboschek conducting.

Other operas next week will be: Mignon, as a special holiday matinee on Wednesday, with Bori, Talley, Dalossy, Gigli, Whitehill, Bada, D'Angelo, Ananian with Miss Page the dancer and Hasselmans conducting; Aida, on Wednesday evening, with Mueller, Gordon (first appearance this season), Ryan, Jagel, DeLuca, Pinza, Gustafson, Paltrinieri, with Miss DeLeporte dancer and Serafin conducting; Faust, on Thursday evening, with Alda, Dalossy, Wakefield, Martinelli, DeLuca, Bohnen and D'Angelo, with Hasselmans conducting; Rheingold, on Friday afternoon (second of the Wagner Cycle) with Kappel, Mueller, Branzell, Fleischer, Telva, Wells, Kirchhoff, Schorr, Rothier, Meader, Schutendorff, Patton (debut), Altglass and Wolfe, with Bodanzky conducting; The King's Henchman, on Friday evening, with Easton, Alcock, Ryan, Egner, Parissette, Bonetti, Flexer, Johnson, Tibbett, Gustafson, Meader, Altglass, Bloch, D'Angelo, Picco, Marshall, Gabor, Cehanovsky, Vajda, Ananian and Wolfe, with Serafin conducting.

Mildred Dilling's Dates

On January 13, Mildred Dilling, harpist, played in Providence; 12, Brooklyn; 19, Oswego, N. Y.; 20, Morristown, N. J.; 22, Ridgewood; 24, New York; February 3 and 4, New York; 9, historical lecture recital with Clarence Dickinson, Union Theological Seminary. She played at the wedding of Miss Kahn, daughter of Otto Kahn, at her home on February 9, and on February 15 gave a recital in New York with Edward Rechlin. On February 20 she will give a recital at the Spence School, and on February 29 will be soloist with the Randall Choral Club at the Brooklyn Academy of Music.

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—“A VOICE WITH ‘IT’”—

Musical History

A few headlines and real criticism tell the
story of the debut of the charming
Singer from the Southland

GRACE MOORE

at the Metropolitan, Feb. 7, 1928

THE WORLD: WEDNESDAY, FEBRUARY 8, 1928

MUSIC

By Samuel Chotzinoff

“LA BOHEME” AT THE METROPOLITAN

“LA BOHEME,” opera in four acts, by Giacomo Puccini to the text of Giacosa and Illica. First performed at the Teatro Regio, Turin, Feb. 1, 1896. Sung in Italian and conducted by Vincenzo Bellezza.

THE CAST

Rodolfo Edward Johnson
Schaunard Adamo Didur
Benoit Paolo Ananian
Mimi Grace Moore (debut)
Parpignol Max Altglass
Marcello Antonio Scotti
Colline Leon Rothier
Alcindoro Pompilio Malatesta
Musetta Editha Fleischer
A Sergeant Vincenzo Reschiglian

The Real Thing

The translation of Miss Grace Moore from musical comedy to grand opera was effected at yesterday's “Boheme” with more dignity than the advance ballyhooing had led one to expect. No police reserves were on hand to cope with enthusiastic persons unable to gain admittance to the Metropolitan, for the reason that a good sized though by no means a capacity audience turned out for the event.

The Metropolitan has of late been admitting new operatic recruits on the system of representation by States. It was Tennessee's turn yesterday, but those who had expected that Fundamentalists stronghold to give its ambitious little girl the noisy and jubilant hand which accompanied the local coming-out party of the Missouri nightingale of two seasons ago failed to take account of Southern reserve. If the Tennessee delegates were present yesterday afternoon they had parked their band wagons out of sight and sound of the opera house.

Yet for all the absence of partisan fuss and noise the debut added the most important vocal organ to Mr. Gatti's aviary since the first appearance of Rosa Ponselle. Critics are generally indifferent prophets, and it was with some trepidation that this reviewer last fall hailed the announcement of Miss Moore's engagement at the Metropolitan as one of the wisest moves on the part of the management of the opera house. He admits to typing this notice in a self-satisfied frame of mind.

To begin, then: As disclosed by her Mimi, Miss Moore's voice is a true lyric soprano, beautiful in every register. It is not just a lovely voice but an organ with a personality—that is, its beauty is not reminiscent. It is exquisitely colored and vibrant, with the deep quality of a good Stradivarius. Musical comedy is a strange apprenticeship for musicianship, but Miss Moore uses her lovely organ with the innate sensibility of a natural musician. Her phrasing throughout the afternoon was a model of refinement. In some unaccountable manner she imbued her music with the proper colors of the sentiments they described without the smallest sacrifice of tonal balance and musical line.

In the first act Miss Moore flatted . . . and her final high C was . . . off key. This was, no doubt, due to nervousness, for the rest of the performance found her . . . happily adjusted to the correct pitch. In the matter of looks Miss Moore was quite the most gratifying Mimi that ever coughed her way through Puccini's tuneful treatment of so-called artists' life.

Nothing more remains to be told but that Miss Moore's audience gave her a genuine reception. . . . Miss Moore's accession to the Metropolitan is a boon for all lovers of beautiful singing, and her further career will be watched, by this department at least, with the liveliest interest.

HEADLINES

CHOIR SINGER WINS TRIUMPH IN OPERA BOW.—
American.

HOME FOLKS HAIL GRACE MOORE IN DEBUT AT
OPERA. GETS 28 CURTAIN CALLS AND A SHOWER
OF VIOLETS.—*Herald Tribune.*

CHOIR SINGER HAILED AT DEBUT AT OPERA. MISS
GRACE MOORE, WHO SANG THE ROLE OF “MIMI”
IN LA BOHEME YESTERDAY, RECEIVES THE CON-
GRATULATIONS OF OTTO KAHN.—*N. Y. Times.*

GRACE MOORE'S DEBUT IN OPERA IS A TRIUMPH.—
N. Y. World.

GRACE MOORE SEEN BY CRITIC AS HAVING HIGH
OPERA TALENT.—*N. Y. American.*



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With the founding of the White Institute of Organ in New York comes the solution to a problem which has long confronted the ambitious organist who is desirous of continuing his studies and of attaining perfection as an artist. Lew White, chief organist of the Roxy Theater and a man

Spanish motif has been followed throughout, the walls finished in old gold Craftex, all the fixtures done in wrought iron, and the furniture especially designed by Chesterfield to conform to the general plan. The essential beauty of these studios is of a nature that must make it a delight to study there. The equipment which has been installed is probably not surpassed in any other organ school in the country. Three Kimball orchestral unit organs, one three manual and two two manual, have been installed there, the three manual organ being an exact duplicate of the one in the broadcasting studio of the Roxy Theater from which Mr. White has broadcast to many thousands of people. In the future, in addition to his work at the Roxy, Mr. White will also broadcast direct from his own studios. A projection machine and screen are other unusual features of the Institute's equipment, by means of which the actual theater atmosphere is reproduced, with the result that the organist who has studied with Lew White will be entirely free from any sort of nervousness or self-consciousness when he begins real theater work. Another feature of the White Institute is the unusually fine staff of organists associated with Mr. White, including as it does some of the most prominent theater organists.

Concert work, improvisation, and how to meet the most stringent demands of the modern motion picture theater will be a few of the things in which Mr. White will specialize in his teaching. Of his fitness for the task undertaken there is no doubt. Educated both in this country and abroad, a pupil of Ernest Schelling, and for eight years chief organist for the Stanley Company of America, which hopes to use some of his best pupils, Lew White is one of the outstanding organists of the day, while his Institute offers an opportunity for the organist to elevate himself to the rank of the favored few who may justly style themselves artists.

40,000 Hear Dayton Westminster Choir

Forty thousand people have attended the concerts of the Dayton Westminster Choir during its tour of the past two months, according to a report issued by the director, John Finley Williamson. This, he says, has been the most successful of the six seasons during which the choir has been singing in various parts of the country. The choir appeared in cities in the east, south and middle west, returning to Dayton on February 10. In St. Louis the audience totalled more than 9,000, and in Kansas City, 7,400.

On their return to Dayton, the members of the choir rejoined their classes at the Dayton Westminster Choir School, where they are enrolled for a three year course which is preparing them to become choirmasters. It is the only independent school of its kind in the country. No charge is made for instruction, but students are carefully selected from the hundreds applying. The school numbers about one hundred, representing nearly every state in the union.

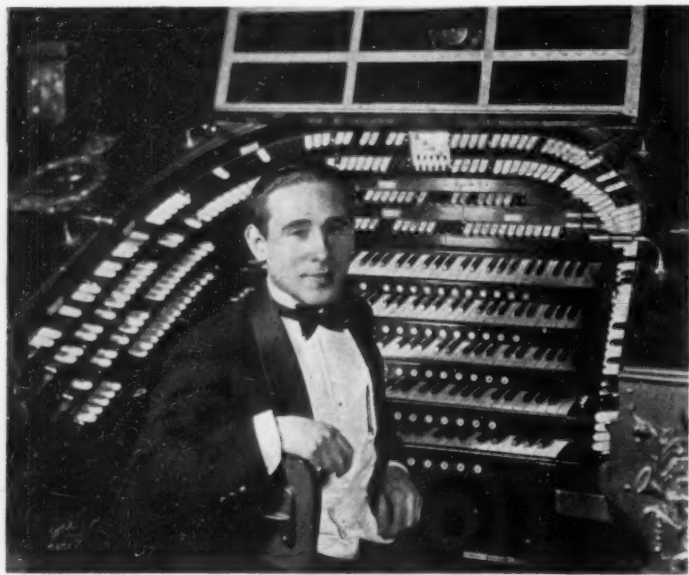


Photo by White Studio

LEW WHITE

of long and varied experience accumulated during a brilliant career, realizing the need for a school where beginners might receive a sound and thorough training and where practicing organists might get that advanced study which is essential to any real achievement, has sought to provide this opportunity with his Institute of Organ, and the result must be satisfactory to all concerned.

Desirous that his pupils might work amid sympathetic surroundings, Mr. White has spared neither pains nor expense to insure an atmosphere of rich and companionable beauty in the studios which bear his name. The fifth floor of the building at 1680 Broadway was selected as the site of his school, and here the decorators have wrought in the studios, themselves, a work of art. A seventeenth century

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Monteux Continues to Enthuse Philadelphians

PHILADELPHIA, PA.—The concerts given by the Philadelphia Orchestra, February 10, 11, and 13 (the eighth in the Monday Evening Series), were outstanding events of the season. It was Pierre Monteux's second week here as guest conductor, and he gave such a reading of the glorious Cesar Franck D minor symphony, as has seldom, if ever, been heard in Philadelphia. The melodies were exquisitely presented, and the mighty climaxes made most impressive. The entire architecture of the symphony was made so plain that it was thoroughly educational, as well as delightful.

Following the intermission, another treat was afforded the interested audience, when the young Russian pianist, Vladimir Horowitz, played the Rachmaninoff third concerto. It has been a long time since the sedate "symphony" audiences have heard such an amazing performance. The ovation which burst upon the young artist, at the close, was quite amazing. Mr. Horowitz deserved it all. His masterly playing of this difficult concerto not only evidenced a remarkable technique, but also a true musical insight, which was never neglected for mere virtuosity.

Closing the program were the Dances from Prince Igor, by Borodin, which, with their barbaric rhythms, appeal so strongly to the elemental instincts. These were also given an excellent interpretation by Mr. Monteux. M. M. C.

Convention of Virginia Music Teachers' Association

The ninth annual convention of the Virginia Music Teachers' State Association, which will convene at Petersburg, Va., on April 9, promises to be one of the outstanding association affairs among Virginia educators. The various conferences, which will consume four days, will be held under the auspices of the Petersburg Chamber of Commerce and under the managerial direction of Mary T. Patteson, of Petersburg, with general headquarters at the Hotel Petersburg.

The first day of the convention, Easter Monday, will be occupied in holding the second annual Virginia State Board Examinations for private teachers of applied music. The last day for filing applications for examinations is March 9, next, one month prior to the scheduled examinations. All teachers desiring application blanks can secure them by applying to either Frank Tabor, chairman, Randolph Macon Woman's College, Lynchburg, or Edwin Feller, president of the Association, Hotel Southland, Norfolk, Va.

Besides many entertaining and instructive speakers, the management will present in concert, on April 10, Marie Stone Langston, contralto of the Philadelphia Opera Company. Special features of the general convention program will be public conferences in such music departments as piano, violin and other orchestral instruments, public school music, church music, and voice culture. V. L. C.

Koshetz Fills Three New York and Boston Engagements in Two Days

Nina Koshetz, Russian soprano, in order to fill engagements in Boston and New York on succeeding days, was obliged to do some rapid travelling. A short delay in the train schedule would have caused considerable inconvenience. Mme. Koshetz sang last Friday afternoon with the Boston Symphony Orchestra. Just before the concert, she was notified by Richard Copley, her manager, over long distance telephone, that he had just arranged for her to appear at a private musicale on Friday evening at the home of Mrs. James Burden on Fifth Avenue, in New York, and he had promised that she would be there at 10:15 P. M. Immediately after appearing with the Boston Symphony Orchestra she took the five o'clock train, which arrived at the station in New York one minute late. This gave her fourteen minutes instead of fifteen to get to the place where the musicale was being given. She arrived there a few minutes in advance of her schedule, and sang in her usual artistic manner, for which she was highly praised by the entire metropolitan press recently on the occasion of her New York recital.

As she was booked to sing again the following day at the Saturday evening performance of the Boston Symphony, she took the morning train back to Boston, creating a record of three appearances in two cities in two days, making four trips to and from Boston.

Alma Gluck Again Studying with Buzzi-Peccia

When Alma Gluck made her first appearance in New York, and critics proclaimed her a great singer, she had just stepped out of the studios of A. Buzzi-Peccia, who had taught her for about four years previous to her first public appearance. Her success in concert and opera was rapid. She quickly became a favorite with the public, and she was in continual demand. Her tours were many, and engagements extended from coast to coast. Now news comes from the Buzzi-Peccia studios that Mme. Gluck is again studying with her first teacher, who has guided many singers on successful careers.

Another pupil from this studio is Margaret Bergin, contralto, of the Metropolitan Opera Company, who recently made a successful appearance at one of the Metropolitan Sunday Night concerts, singing O Mio Fernando from La Traviata. Miss Bergin appeared recently in Paterson, N. J., and delighted a large and enthusiastic audience.

Schuricht Goes to St. Louis

Dr. Carl Schuricht, distinguished director of the city of Wiesbaden, and conductor of its symphony orchestra, passed through New York last week on his way to St. Louis, where he has been engaged as guest conductor of the St. Louis Symphony Orchestra for four weeks, beginning February 13.

On the conclusion of the St. Louis engagement, he will go to Detroit where he has been engaged to conduct a pair of concerts of the Detroit Symphony Orchestra, during the last week in March.

He will return to Wiesbaden in April to resume his musical duties there.

Final Biltmore Musicales

Gigli, with Frieda Williams, soprano, and Creighton Allen, pianist, are the soloists announced for the final Biltmore Musicales on Friday morning, February 17.

"IT WAS A NEW CARMEN— JEANNE GORDON BROUGHT TO US,



Photo by G. Maillard Kessler

JEANNE GORDON
Contralto of the Metropolitan Opera Company
AS CARMEN

Comments on Amneris, sung also with the Washington Opera Company:

"Jeanne Gordon, who was such an original Carmen Tuesday night, sang the role of Amneris with distinction and conviction, and she looked superb in the jeweled costumes of this part."—*Washington Star*, December 11, 1927.

"However, the Amneris of Jeanne Gordon was an operatic picture which will linger long in the memory of those fortunate enough to have witnessed it last night. It is not only her

voice, but her personality, her stage presence and her thorough understanding of the dramatics of opera, which win for her the high

place she holds among the prima donnas of America."—*Sunday Washington Post*, December, 1927.

Comments on Concert in Detroit, December 22, 1927

"Jeanne Gordon has acquired that perfectly balanced restraint that marks the super-artist. She still has that vibrant, thrilling quality we knew so well and her wide range is evenly developed. She phrases beautifully and, praise be, one is never conscious of 'breath control.'"

"The real Gordon was revealed in the Carmen arias, for then she seemed to lose her consciousness of restriction and swung into character with all of the vim and abandon with which she enacts the complete role. Miss Gordon's gestures, posturings and dance-like movements were accomplished with consummate grace, and her voice glowed with youth and color. Those two numbers alone would have made a worthwhile evening."—*Detroit Saturday Night*.

"Jeanne Gordon's voice has improved considerably since she was heard here several years ago. She has increased her range. She sang

with distinct warmth and feeling, and her 'O No, John, No,' the old English song, and 'Love Was With Me Yesterday,' by Walter Golde, were captivating gems, adding spontaneous applause."—*Detroit Free Press*, December 23, 1927.

"Miss Gordon's voice is dark and rich and warm. Miss Gordon, who essayed a considerable list of art-songs, was rather more impressive in her opera which she offered chiefly in encore; two 'Carmen' numbers after her third group bringing down the house. As a final encore she sang the 'Sapphic Ode' of Brahms, the best singing of her entire evening, being smooth and mellifluous and utterly lovely. She was an arresting figure, gowned in red which much became her hair of jet. She is an actress to her finger-tips. Detroit, her former residence salutes her."—*Detroit News*, December 23, 1927.

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a Carmen rather of the Mary Garden, than the Calve-Emmy Destinn-Geraldine Farrar school of this historic role. Miss Gordon did not entirely disdain the traditions of Carmen, but she added certain original touches of her own which gave distinction and added charm to her portrayal of the fiery cigarette girl of old Seville. In appearance Miss Gordon was an ideal Carmen. She displayed the coquetry, the whimsicalities and the fire and dash of spirit of the Castilian.

"Miss Gordon's voice is a very dependable organ, brilliant, sweet, with ample range and thorough control. The genius of this opera star was apparent in a variety of musical moods. Alike effective in the Habanera and the Sequidilla, she also sustained her full share of trios and duets and in the famous quintet was more than adequate.

"As she sang the Habanera with inimitable grace and beauty of tone, that love song of Bohemia, whose strains are so bewitching that, with the Toreador song, it ever spells the opera Carmen to music lovers—one felt sure that here was another artist of song who could justly claim the title of Carmen. Miss Gordon gave this song of unique construction—the melody all within a single octave with half-tone intervals—the picturesque treatment it deserves in tones as soft as caresses, picturing all the exotic fascination of Old Spain.

"Yet the prima donna rose to the truest heights of her art in the death scene, one of the most tragic and memorable in grand opera. Her final duet with Don Jose kept the audience tense with the vocal beauty and the dramatic intensity of the singers."—*Washington Post*, December 7, 1927.

"THE CARMEN WASHINGTON HAS JUST WITNESSED IS A FIGURE FROM ANOTHER PLANET.

Could a better contemporary Carmen be found? And even though you combed your hemispheres with a fine-tooth back-scratcher I doubt it. Sinuous dynamics, aculeate and expletive, spiralling up, winding out and on. Miss Gordon has not only taken Carmen into some inviolate laboratory; test-tubing with the immolation of a scientist, for four devoted years. She has dissolved and eliminated some obstruction within herself. 'There goes the last drop of Puritan in me,' she might say, in the idiom of one-time Kaiser Bill.

"Aye, a Carmen from another planet."—*Washington News*, December 7, 1927.

New York Concerts

(Continued from page 12)

magnificent music as magnificent as it can be made by adhering to strict rhythms, never attempting to modernize it, or to make it sentimental, and giving it tremendous force without loss of clarity. He did this in the Toccata and Fugue; he did it equally in four organ preludes in the Busoni transcriptions. Splendid Bach!

Passing from this mood to the utterly different mood of Chopin's B flat minor sonata, he made Chopin's lovely tunes stand out with sensuous color, without sacrificing the force that shows itself in parts of this great work. His playing of it was romantic, as it should be.

After this he became modern, playing a piece by Scott called The Garden of Soul-Symphony, to which the composer has written a poem to illustrate the meaning of his music. Dreadful poetry! Music in the style of modern France, which Debussy and Ravel have done far better. Then there was a "ramble" by Grainger on the last love duet from the Rose-Cavalier of Richard Strauss. A very lovely ramble! And finally a Grainger arrangement of some Danish folksongs, added to which were encores: his own Sussex Carol, Chopin's A flat Etude, Spoon River, Country Gardens, County Derry, Turkey in the Straw, and some others, the audience being hard to satisfy.

Myra Reed

A piano recital was given by Myra Reed in the Town Hall on February 8. The program, one of sterling character, consisted of two preludes and fugues from Bach's Well Tempered Clavichord, a sonata by Scarlatti, Beethoven's Sonata, op. 109, two Chopin numbers, Prokofiev's Marche Grotesque, Sonatine by Ravel and the Dohnanyi paraphrase of Delibes' Nails Waltz.

Miss Reed is a pianist of considerable ability; she possesses, along with a commendable technical equipment, the happy knack of coloring whatever she plays, even though it be the most rigidly classical of compositions, with a genuine romantic quality that is most gratifying and never offensive. Particularly in one of the Bach numbers, the C minor prelude and fugue from Well Tempered Clavichord, Book I, was this noticeable.

FEBRUARY 9

National Opera Club

American Day by the National Opera Club of America, Baroness von Klenner, president, at the Waldorf-Astoria



Katherine

BACON

Pianoforte Recital

at TOWN HALL

123 West 43rd Street, New York City

Saturday Afternoon

February 25th, 1928

at 3:00 o'clock

PROGRAM

- | | | |
|------|---|--------------|
| I. | Sonata in G Major, Op. 14, No. 2..... | Beethoven |
| | Carneval, Op. 9..... | Schumann |
| II. | Fairy Tale Op. 14, No. 2 (Ride of the Knights)..... | Meditner |
| | Two Preludes..... | Rachmaninoff |
| | G major, Op. 32, No. 5..... | |
| | B flat, Op. 23, No. 2..... | |
| | Fourth Sonata in F Sharp, Op. 30..... | Scriabine |
| III. | Impromptu in A Flat, Op. 29..... | |
| | Two Mazurkas..... | |
| | C sharp minor, Op. 41, No. 1..... | Chopin |
| | A flat, Op. 59, No. 2..... | |
| | Berceuse, Op. 57..... | |
| | Polonaise in A Flat, Op. 53..... | |

Miss Bacon understands and feels what she plays and she has at her command a technical equipment equal to all the demands made upon it by the two most difficult of the Beethoven Sonatas which I heard her play. It is therefore fairly safe to assume, even by one who has been unable to hear the entire series, that Miss Bacon has accomplished her gigantic task of playing the master's thirty-two Sonatas with a grasp, a musicianship and a pianism which should place her in the front rank of women pianists—*Olga Samaroff* in N. Y. Evening Post.

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hotel on February 9, covered the annual recognition of the Washington-Lincoln birthdays by the club, with the addition on this occasion, of the name of Roosevelt to the list; the latter was Emily Roosevelt, a splendid soprano, who sang five songs by American composers beautifully, with Lois Birchard at the piano.

Previous to this other musical features of the program included Emma R. Steiner, composer-conductor, whose melodious Man From Paris, a skit on grand opera, was given in condensed form. In this Marion Greene of Washington showed a finely cultivated voice, with Boyd Hanchette, blind tenor, and Augustus Post, capable baritone, (remembered also as winner in balloon races years ago), also excellent.

A letter from Ernest Carter anent his opera, The White Bird, and its successful production in Germany on November 15, contained many pertinent points, which, with the humorous and instructive remarks of President von Klenner, held attention. He praised "the wonderful system of opera production" in Germany, and paid a warm tribute to the American Opera Company. George Fleming Houston represented this organization, and in a few modest words told of their aims and ambitions, following which Helen Oelheim and Clifford Newdall sang excerpts from Cadman's Sunset Trail. Miss Oelheim's voice is of unusual power, range and beauty, while Mr. Newdall sang admirably, both being supported by the fine accompaniments of Katherine Mills-paugh.

President von Klenner alluded to Gallo's splendid work, as travelling pioneer of opera; to Rosing and his conferees, so energetically giving opera in American for Americans; and said the National Opera Club was creating audiences and educating listeners to appreciate opera.

The large attendance showed the interest in this American Day. Chairman of reception was Mrs. Augustus Kieseel, and chairman of artists Mrs. Nathan Loth.

Ralph Leopold

Ralph Leopold gave his annual New York piano recital in Town Hall on February 9. Although, of course, a large number of his listeners arrived late, they all remained en masse until the close of the final number, an occurrence not always the custom with our metropolitan audiences. Mr. Leopold's completing number was being looked forward to with expectation—it was his own arrangement of the Storm and Entrance of the Gods into Walhalla, from Wagner's Das Rheingold. He is recognized as an authoritative exponent and piano interpreter of Wagner, his keen understanding of the master's music-dramas having often been demonstrated.

The pianist's program opened with the Beethoven sonata, op. 2, No. 3, which was played with taste and discrimination, but which early opus sounded more or less wan and insignificant to ears accustomed to involved melodic and harmonic combinations, polyphony and volume of sound. The remainder of the program was composed of a ballade of Grieg, Scriabin's Poeme Santanigue, two Rondes Wallonnes by Jongen, and Paradise Birds and Cherry Ripe by Scott.

Beatrice Elliott

On February 9, at the Engineering Auditorium, Beatrice Elliott, a young soprano who hails from Australia and is a graduate of the Royal Academy of Music in London, appeared in recital. Beginning her program with an Italian group in which she revealed a soprano voice of good quality, volume and much depth, she continued with songs by Schubert, Schumann, Debussy, and Ferrari, and completed her program with four English numbers. Miss Elliott's interpretations were artistic, and her diction was commendably distinct. Besides these many accomplishments her stage presence was most prepossessing and her personality charming. Mrs. Vittorio Trevisan of Chicago furnished brilliant accompaniment and was a real addition to the pleasurable and artistic hour spent at the Auditorium.

New York Philharmonic

At the Thursday evening and Friday afternoon concerts of the Philharmonic last week, Arturo Toscanini further and brilliantly endeared himself to the symphonic followers of this city.

He began with a sensitive and highly finished reading of Vivaldi's Spring, a concerto grosso forming the first part of a composition known as The Four Seasons. It is an early example of program music and follows the pattern employed almost a century later by Beethoven in his Pastorale Symphony. Birds, brooks, rustling leaves, shepherd's pipes, a storm, all are depicted by Vivaldi with some skill considering the means at his command, harmonically and instrumentally. Toscanini put wonderful light and shade into the piece, and also a deft touch of delicate humor.

Haydn's G major symphony was given a vivifying performance, lovely in tone and execution, plastic in phrasing, and highly eloquent in musical conception. Toscanini's magic touch made Haydn seem not at all merely the "sunny Papa" he usually is considered to be. The slow movement had real emotional appeal as it was played last week.

The Love Scene and Queen Mab scherzo from Berlioz' Romeo and Juliet symphony, were fine episodes of orchestral coloring and virtuosity under the baton of Toscanini. The music itself is aging rapidly.

Respighi's Pines of Rome, one of Toscanini's favorites, had its customary luminous and suggestive hearing at his hands, and the final climax again turned out to be of the most uplifting and exciting kind, a very tower of emotional and dynamic temperamental force.

The audience showered ovations upon the master conductor and interpreter, and he waved some of them toward his orchestra. It was a just compliment, for the men played in truly inspired fashion.

Leroy Collins

February 9, at Steinway Hall, Leroy Collins, Irish lyric tenor, gave a song recital before a small but appreciative audience. His sympathetic interpretations lent themselves particularly well to the ballads included in his program, but he handled his Handel, Purcell, Debussy and Puccini none the less capably. Debussy and Moskowski numbers were played by Everett Tutchings who was also Mr. Collins' accompanist.

FEBRUARY 10

New World String Quartet

At the New School for Social Research a concert was given on February 10 by the New World String Quartet, the

members of which are Ivor Karman, first violin; Raphael Galindo, second violin; Egon Kornstein, viola, and Lucien Kirsch, cello.

The program was entirely modernistic, and whether one liked the music or not one could not but find it interesting. The first work was a quartet, op. 28, in one movement, by Wellesz, a rather brief composition of marked individuality, but at least for this listener difficult to follow and seemingly somewhat fragmentary. Following this was a Quartet Pedantic by Cowell, in one movement, and very brief. This is hardly one of Mr. Cowell's best works. The impression from a single hearing was of themes lacking force and distinction, developed too briefly, and of a method of construction which resulted neither in passion, fire nor climax. Of a very different type was the final number on the program. Hindemith's quartet, opus 22. This is in three movements, opening with an introductory fugato, leading to a vigorous and stirring allegro; a flowing andante or allegretto, and an allegro finale in rondo form. The finale was hardly the equal of the other movements, although fine. The other movements must be termed as among the best of present day creations. Hindemith has a seemingly endless fund of invention, and although he uses modernistic harmonies and dissonances, he does so tastefully and never destroys his thematic material with his construction.

The New World String Quartet, which was founded last year under the guidance of Edgar Varese and Leopold Stokowsky, is an organization of excellent musicians and gave sterling performances of these works.

Sergei Radamsky

Sergei Radamsky, operatic and concert tenor, who has just returned from a concert tour in Russia and who is soon going back for re-engagements, gave a recital at the Engineering Auditorium on February 10 before a large audience that manifested its delight in his offerings and insisted upon encores. His program was of unusual interest, there being nothing on it of the ordinary song recital variety. One was spared for once the boredom of a group of ancient music, a group of modern German and French, and a final group of English and American songs. All this traditionalism, that has been run into the earth by endless repetition, was cast aside by Radamsky. In its place were songs by Osma, Zandonai, Borodin, Gnessin, and numbers in the Russian folk vein. The Osma pieces were Spanish songs in troubadour style and proved to be highly effective as sung by Radamsky, whose manner is not that of the explosive and uncouth Russian, but rather Italian in its smooth and beautiful cantabile. The Zandonai piece is a beautiful aria from the opera Cavaliere di Eka—di—a fine, passionate piece of writing in which Radamsky's vibrant tenor was especially well shown and effective. The Russian songs, notably The Fisherman's Song from Ole of the Northland by Ipolitov-Ivanov and Gaetan's Song from the drama, The Rose of the Cross by Blok, are beautiful, and effectively done in the manner Radamsky has chosen for their delivery. And the Russian folk songs, or, rather, folk-song imitations, are fine examples of modern Russian thought. The names of the composers are unknown in America. They are: Vasiliev-Buglai, Schechter and Kortchmariev.

Radamsky is an interesting addition to American music life. He brings us a Russia of which we know nothing, a style of singing far removed from what we have been led to expect from Russian singers, and a taste of the originality of modern Russia, very different from the things we have been hearing. He is also a first rate singer, and the success he won with his audience was fully deserved.

New York Symphony Jubilee

(Continued from page 7)

and did full justice to this new addition to her repertory, which was quite a feat in itself. The first public performance of a "new piece" is always a trying test, and the gifted singer was more than equal to the emergency.

Mr. Damrosch's familiar reading of the Beethoven masterpiece climaxed a concert which was in every respect a worthy commemoration of the founding of one of America's pioneer symphony societies.

Edwin and Jewel Bethany Hughes

Edwin and Jewel Bethany Hughes played at the People's Symphony concert at Washington Irving High School on February 10. The program included, among other things, two works of Brahms, the Op. 39 waltzes and the Variations on Haydn's choral St. Antoni, and Rachmaninoff's Suite Op. 17.

To write of the charm of a Hughes two-piano recital is not a very unusual thing to do. It has been done before, and with ample justification; for Mr. and Mrs. Hughes never fail to give a highly enjoyable and musically account of themselves. The concert in review was no exception to the rule. The pianists played with precision, excellent taste and unmistakable authority. The Brahms variations were given a particularly scholarly reading.

The audience gave every evidence of their appreciation.

FEBRUARY 11

Moriz Rosenthal

Seldom in his many appearances here has Moriz Rosenthal been in such a serene and uplifted mood as he displayed at his Town Hall recital last Saturday afternoon.

The quiet beauty of Beethoven's sonata, opus 109, called

(Continued on page 30)

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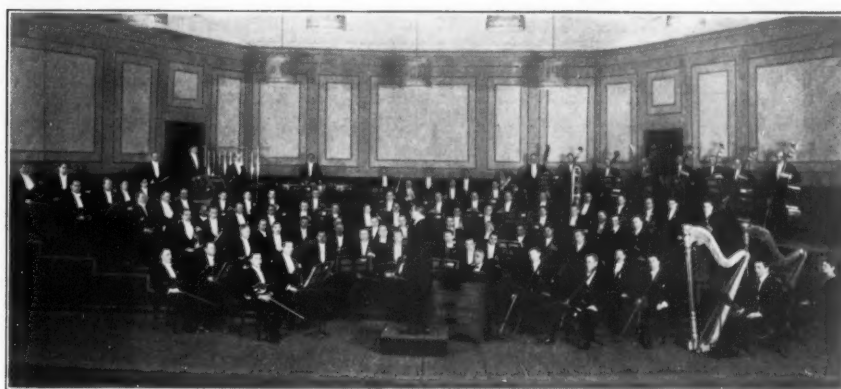
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Lawrence Gilman, N. Y. Herald Tribune, Dec. 5, 1927

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New York Concerts

(Continued from page 28)

upon all the musical sympathy and refinements of style possessed by Rosenthal, and he gave a memorably classical reading of the lovely work.

Prodigious was the pianist's handling of the epic first movement in Schubert's Wanderer Fantasy, in which he proclaimed with majestic might the great rhythmic chords of its opening theme. The adagio was sung on the keyboard with melting sentiment.

A Chopin group followed and some of its numbers earned the warmest applause of the afternoon, especially the two Etudes, in C major, opus 10, and the G flat, on the black keys. In the latter, the player changed the ending to a sizzling octave glissando—done downwards with both hands. The piece had to be repeated. The colossal arpeggios of the C major Etude were rippled off with flawless ease and marvelous speed. The Barcarolle and D flat Nocturne also received enthusiastic acclaim. After the concluding Valse, opus 42, the Chopin-Liszt Chant Polonaise, Maiden's Wish, embellished with variations à la Rosenthal, had to be added as an encore.

The Triana of Albeniz, in wonderful coloring of tone, and Liszt's second rhapsody, climaxed with a hair-raising Rosenthal cadenza, ended the afternoon of transcendental piano performances. Of course, a long string of added numbers was necessary in answer to the resounding demands of the listeners.

FEBRUARY 12

New York Philharmonic

At the Sunday afternoon concert of the Philharmonic Orchestra at Carnegie Hall, Toscanini conducting, there was a repetition of the program given the evening before—namely, the overture, Le Baruffe Chiozzotte, by Sinigaglia, the Queen Mab Scherzo from the Romeo and Juliet Symphony by Berlioz, Elgar's Enigma variations and Brahms' second symphony, in D major. An enormous audience evinced enormous enthusiasm.

The Elgar variations were given with a virtuosity that only a conductor of Toscanini's caliber can elicit from an orchestra; it evoked torrents of applause. The Brahms' symphony had all the breadth, dignity and sonority that one looks for from the Teutonic cult of baton wielders, plus the romantic warmth and temperament that are characteristic of the Latin contingent. Musically the Italian maestro is a genuine cosmopolitan; there is no style of music in which he is not thoroughly at home.

Edna Thomas

The Lady from Louisiana, known otherwise as Edna Thomas, gave another of her charming musicales at the Booth Theatre on February 12. Miss Thomas has won a distinct following in the Metropolis; it is made up of those for whom the old negro spirituals, street cries and work songs, and other characteristic songs of these people, have a particular charm and sentiment. In New York

there is a large colony of southerners who seem to come to the fore each time Miss Thomas decides to interpret her songs. They were all present, it seemed, on this night.

There is nothing which quite gives one the real spirit of the negro as the spiritual, so Miss Thomas was wise in opening her program with a number of favorites: Didn't My Lord Deliver Daniel, Somebody's Knockin', Oh Don't You Go Down that Lonesome Road, I Couldn't Hear Nobody Pray and several others. A rather unusual picturization was the Death Song. In her dainty old fashioned costume Miss Thomas crooned some of the native street cries and work songs. These told of the darky who wanted to sell his figs, his berries, his corn, and then the familiar figure of the chimney sweep came to life when Miss Thomas gurgled his peculiar cry.

Where the artist particularly caught the spirit of the negro was in the Bijoux D'Acadou, (brown jewels), descendants of the Creoles, who lived many happy years in Louisiana. The songs of the Negro Soldiers of the A. E. F., brought the idea of the negro humor, intermingled with the pathos of an occasion, into bold relief. As Miss Thomas said, "What is it that can make a negro joke when everyone else is sad?" During the evening the diseuse sang the original tune, Allelujah, as it is used at the Easter negro service, and which has been so cleverly interwoven into one of the recent successful musical comedies.

Throughout her performance Miss Thomas was in constant harmony with the negro spirit, and it was interesting to note to what a remarkable degree she has assimilated the syncopated rhythm, which is the essential background of all negro music. Walter Golde accompanied beautifully.

League of American Composers

The third concert given by the League of American Composers at the Guild Theatre on February 12 attracted a large audience among which were seen a number of well known musicians who seemed greatly interested—a good omen for American music.

We are without a doubt passing through a period of musical evolution, almost revolution, but it seems that our composers are not quite sure yet of what they are doing and just how they should express themselves; it appears to be in many instances a case of the blind leading the blind, all groping in the dark and waiting for a musical saviour to rescue them from the chaotic state in which they seem to be. The tendency seems to be to acquire a new idiom at any cost; it is coming and will some day arrive.

Marion Bauer's quartet, which opened the concert, is quite oriental in character. It did not make the impression of being well written for the quartet, often only two instruments playing with the others resting. The second movement is quite inspired with an unusual, haunting, oriental theme, while the third movement is more of an American-Oriental nature, quite unusual in its rhythm and contrasts. The audience liked it very much and was generous with its applause.

The Lenox Quartet, consisting of Wolfie Wolfsohn, Herbert Borodkin, Edwin Ideler and Emmeran Stoeber (whose part upon this occasion was taken by Mr. Percy

Such, owing to Mr. Stoeber's illness) is made up of four fine artists who play with warmth and a good ensemble. They interpreted the Bauer quartet in an effective manner.

Marc Blitzstein's Sonata for piano might be called an experiment at finding new technical combinations for the instrument, and as such it is quite a success; as to being music, that is another question. It expresses, however, a strong personality from which much may be expected in the future, and the composer with his virile playing made quite a hit and received warm acclaim from the audience.

A Sonata for flute and piano by Quinto Maganini is logical in its expression and sincere in the choice of the material used by the composer to tell his story. It found artistic expression by Mr. Maganini who is a good flutist, and Mr. John Kirkpatrick at the piano.

A sextet for string quartet, clarinet and piano by Roy Harris was the most ambitious number on the program and received a splendid performance by Harry Cumpson at the piano with the Lenox Quartet assisted by Aaron Gardner clarinetist. Here is "psychological" music; it attempts to make its impression by odd rhythmic combinations and sharp contrasts rather than by trying to produce a melodic design, although there is thematic material aplenty, but it is quite different. The work is highly interesting and gives food for thought, although it is not difficult to grasp its meaning.

Matinee Musicale

Members of the New York Matinee Musicale, Rosalie Heller Klein, president, gave the third concert of the season at the Ambassador Hotel on February 12. The feature of the program was Edgar Allen Poe's The Raven, recited by Richard Earle Parks, whose intensely dramatic as well as musically interpretation of the melodrama won for him spontaneous and well deserved applause. Mr. Parks was ably assisted at the piano by Arthur Bergh, the composer of the setting.

Other soloists who added interest and variety to the program were Thomas Jacob Hughes, Mabel Corlew and Myron Watkins. The concert was completed with Dudley Buck's At Sea, from The Golden Legend, sung by a male chorus which included Fred Rover, Myron Watkins, Howard Balch and Richard E. Parks. Minabel Hunt and Berthe Van den Berg played the piano accompaniments.

Barbara Lull

Barbara Lull, violinist, appeared before a large audience on February 12 at the Bijou Theater. Beginning with the Leclair sonata in D major, her program was characterized throughout by a refreshingly unhackneyed selection of numbers. An interesting feature of her offerings was Aaron Copland's Nocturne in which she was assisted at the piano by the composer. The audience was delighted with this number and showed its appreciation by enthusiastic applause for both artist and composer.

Especially well played was the group of Chants d'Espagne, the performer's brilliant technic and abundant temperament being brought out to an unusual degree in these delightful songs of Spain. The program also included Bruch's concerto in G minor, a nocturne by Lili Boulanger, and the

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Marcian Thalberg

Caprice Basque by Sarasate. Following each group of numbers, Miss Lull was given several recalls, to which she graciously responded. Among the outstanding characteristics of her playing were her delicacy of touch and unerring precision of mood, which, together with her well-developed technic and pure tone made her playing highly enjoyable. The accompaniments were furnished by John Kirkpatrick, Jr.

Musical Forum

The Musical Forum of New York, Kurt Schindler director, gave its Sixth Subscription Concert in the Guild Theater on February 12.

The special features of this occasion were, first of all the fact that it was given in memory of the death of Franz Schubert, and secondly that two of the world's greatest artists were the ones chosen to do honor to him by combining their efforts into one glorious ensemble.

Mr. Gabrilowitch opened the concert with a short lecture in which he told the audience many very interesting things about Schubert, giving a very touching description of the pathetic death of the genius, who practically died from the results of undernourishment due to poverty. Mr. Gabrilowitch's lecture was at all time lucid and interesting and he received well merited and prolonged applause.

Then came the most important part of the program when Elisabeth Rethberg made her appearance accompanied by Mr. Gabrilowitch; she presented an apparition of perfect beauty and charm and was greeted with enthusiastic applause.

Madame Rethberg with her glorious voice gave such a comprehensive illustration of the Schubert songs she sang that the meaning of every word stood out clearly and was easily understood even by those who were not familiar with German. The wonderful modulations of which her voice is capable and the histrionic and facial accompaniment she gave to it made her performance a memorable one. She assuredly is a born Liedersinger, and there are not many of whom this can be said. Mr. Gabrilowitch's accompaniments were of course a very artistic background to the glorious singing; it was an exhibition of consummate art.

Piano solos played by Mr. Gabrilowitch proved what he said in his lecture, for only music one actually loves as he must love Schubert's can be expressed in this manner. It is futile to speak about technic and such sordid things; the inspirational part of his performance was what stood forth and carried the enraptured listeners with him to transcendental heights. Even the proverbial "divine length" of Schubert's compositions was entirely forgotten but the divine intuition and inspiration was so much in evidence that one would have liked them to be even longer.

The final group on the program consisted of six songs sung gloriously by Madame Rethberg to beautiful accompaniments of Mr. Gabrilowitch, both artists giving all they possessed of their wonderful art. Throughout the whole concert the applause had been very enthusiastic and prolonged, but at the end it turned into an ovation for both artists.

Hall Johnson Jubilee Singers

The Hall Johnson Jubilee Singers, a choir of negroes conducted by a negro, assisted by Abby Mitchell, negro soprano, gave a concert at The Embassy Club on February 12, and proved itself to be a notable addition to the concert organizations specializing in negro music. The choir is made up of about twenty men and women, several of them soloists. They are conducted by Hall Johnson, who has arranged all of the music used, and several of whose original compositions were offered. Both as arranger and composer Mr. Johnson shows himself to be not only a highly gifted composer but also a first rate technician.

It would be hardly worthwhile to list all of the names of the pieces sung by this choir. They were the usual spirituals and negro songs in new arrangement. Especially effective were the ones called Eastman and Ezekiel Saw De Wheel. Of the compositions by Mr. Johnson, the Spirit Lullaby and Banjo Dance, the later was the most effective and was, indeed, so effective that one could but regret that Mr. Johnson did not see fit to repeat it in response to the hearty applause, which would certainly have justified an encore. Abby Mitchell, accompanied by Beatrice Lewis, sang several groups of songs and was heartily received.

Mimi and Lily Knapp

At the Gallo Theater on Sunday evening, February 12, two unique artists who hail from St. Louis, Mimi Knapp, coloratura soprano, and Lily Knapp, violinist, made their joint American debut after several appearances in London, Italy and Spain. The violinist opened the program with Tartini's sonata in G minor and also played Vieuxtemps' concerto in D minor. In her second group she gave pieces by Debussy and Sarasate. Miss Knapp displayed a fine technic and a warm, sympathetic tone in her playing.

Mimi Knapp sang an aria by Bellini, numbers by Beethoven, Bishop and Bayly, and Proch's theme with variations in the first group. In her second group she sang three Greek melodies by Ravel in Greek, and The Nightingale, by Alabiéff. This number in particular was sung with a crispness and lightness which won over her audience. She has a delightfully fresh voice which lends itself well to the more spirited song. The sisters finished the program together with several Mozart and Strauss pieces for voice and violin, which they did admirably. Richard Hageman provided the accompaniments.

New York Symphony: Vladimir Horowitz, Soloist

Walter Damrosch and the New York Symphony Orchestra introduced a new composition on February 12 at Mecca Auditorium. This work was Egdon Heath by the English composer, Gustav Holst, a tone poem inspired by certain descriptive passages in Thomas Hardy's The Return of the Native. An authentic atmosphere was created by the reading of the inspirational passages from Hardy, by Paul Leysac of the Civic Repertory Theater immediately preceding the playing of the number. The music was interesting, a bit formless, somber, and decidedly impressionistic.

Another feature of the program was Vladimir Horowitz, young Russian pianist, who appeared as soloist, playing the third Rachmaninoff concerto for piano and orchestra. This slender youth gives an astonishing effect of maturity in his playing. His technique fairly scintillates and his musical

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conceptions are far from prosy. He was given an ovation by the audience.

The other numbers on the very lengthy program were the fifth Beethoven symphony, and the Festival Overture of Leopold Damrosch, father of the conductor.

Benno Moiseiwitsch

Benno Moiseiwitsch terminated his series of New York recitals at Town Hall on February 12. He divided his program into three groups, the first being the Le Carillon de Cythere by Couperin, and Beethoven's Waldstein sonata; the second Chopin, and the third the moderns, including Godowsky's arrangement of Strauss' Fledermaus.

These Moiseiwitsch recitals have been an outstanding feature of New York's musical season, and it is to be regretted that they have come to an end. The playing of this master pianist shows intimate touch and sympathetic understanding of the composers whose works he elects to interpret; and, whatever the style of the composition, he plays it as if that and only that were his particular specialty. One can no more call him a Chopin player than one can call him a Beethoven player or a Debussy player. He exploits the entire gamut of human emotions as exposed by the composers of all times, and places emotion where emotion is due, with a control that is supremely great.

As at his other New York recitals, Moiseiwitsch was welcomed at this final one of the series by a large audience which demonstrated its understanding and appreciation of the pianist's art with hearty applause.

Roxy Symphony: Nadia Reisenberg, Soloist

Nadia Reisenberg, pianist, was the soloist chosen for the fifteenth of the present series of Sunday Symphonic Concerts at the Roxy Theater on February 12. Her selection was the Mendelssohn Rondo Capriccioso played with beautiful tone and polished style, in which she gave every indication of her ability as a pianist and musician. She was cordially received and recalled several times. The orchestra, under Mr. Rapee—and here we must add: how fortunate Mr. Roxy is to have this brilliant conductor on his staff—played the Oberon overture Strauss' Tales from the Vienna Woods, the Peer Gynt Suite of Grieg, and for the closing number the Liszt Hungarian Rhapsody, No. 2. A large audience expressed its pleasure in no uncertain way.

Walter Giesecking

That always interesting, ingratiating, and supremely musical piano interpreter, Walter Giesecking, made a Carnegie Hall appearance before a very large audience last Sunday evening and entranced his hearers with the perfection of his performances.

All the elements of ideal musical utterance seem to be in the fingers, heart and mind of Giesecking, and he has innumerable suggestive nuances of delivery to make his proclamations draw the response of his listeners. The program began with Bach's B minor overture, played with facile fingers and utmost clarity of touch. Beethoven's early C minor sonata followed and presented some of the most gentle and winning moments of the recital.

Schumann's Etudes Symphoniques were set forth masterfully in all their variety of mood, with especial emphasis on their poetical contents. The architecture of the opus found an understanding exponent in Giesecking and he ended

by piling up a tremendous and irresistible climax in the concluding March of the Philistines.

Scriabine's fourth sonata, although a somewhat diffuse and futile piece of music, nevertheless found warmly sympathetic treatment at the hands of Giesecking and he did his utmost to make the measures register an impressive message. His manipulation of tone was especially noteworthy in the lyrical moments of the piece.

Beautiful effects of pedalling and tonal gradations were in the short Debussy and Ravel numbers played by Giesecking, and showed him to be fully as masterful in the modern and impressionistic music as he was in the classical part of the program.

Enthusiasm followed at the conclusion of each separate performance and a number of encores were added to the regular scheduled list. It was altogether one of the finest exhibitions of exalted pianists with which Giesecking has presented the New York public.

Anna Robenne

The dance recital given by Anna Robenne at the Forty-eighth Street Theater last Sunday evening was a success despite the fact that the sudden indisposition of her partner, Anatole Viltzak, necessitated replacing him at the last moment by Pierre Vladimiroff, whose versatility and familiarity with the dance repertory made necessary but slight change in the scheduled program. Miss Robenne's most pretentious offering was the second act of Tchaikovsky's The Swan Lake, in which she was assisted by an ensemble, but it was in the divertissements that the audience liked her best. Whether in the polka, the sailor's dance, or the Spanish dance, she projected her mood over the footlights and displayed a charm and grace which were most engaging. Mr. Vladimiroff also met with the approval of the audience, judging by the enthusiasm which greeted his every appearance. In addition to the dancing, the program included several piano solos by Nicolas Kopeckine.

Florence Leffert Pleases in Recital

At Town Hall on February 6 Florence Leffert, soprano, gave a recital before a large audience which was enthusiastic with good reason. She was assisted by Walter Golde at the piano, by Joseph Stopak in a violin obligato to Mozart's aria, Il Re Pastore, and by a string quartet in Respighi's Il Tramonto. She also sang songs by Schubert and Strauss, and four love songs by Frank St. Leger. She proved to have a voice of unusual beauty and her stage presence was admirable. She sings with dramatic force where it is needed and with delicious, delicate lightness at other times. She was especially successful in the Strauss songs, in which also Mr. Golde was applauded for his accompaniments, which were splendid throughout the entire program. If Miss Leffert persists in her vocal ambitions her success should be assured.

May Stone Studio Notes

Nadia Fedora, contralto, was soloist with the Phalo Society, at the Hotel Astor, New York, on January 23, and at the Rotary Club, Mayflower Hotel, Washington, D. C., on February 2.

Princess Ataloo, Chickasaw contralto, is filling engagements this month in Cincinnati, Chicago, Des Moines, Kansas City and St. Louis. Myrtle McMichael, dramatic soprano, was soloist recently with the Haydn Society of Orange, N. J. Gertrude Lyons, blind coloratura soprano, was soloist with the Philemon Society, Brooklyn, January 25. Lillian Buhlin, lieder singer, has been appearing regularly over stations WOR and WEVD in programs of famous songs. Christine Caldwell, mezzo-soprano, sang over WRNY on January 17 and 20. All are May Stone students.

Edna Bishop Daniel Resumes Vocal Theory Class

Edna Bishop Daniel's vocal theory class will meet for the first time this season this evening, February 16. The late assembling of the class is due to the fact that the first floor of the building in which the Daniel Studios are located has been undergoing complete alteration during the past several months and the studios have been cut off from outside communication. The vocal theory class is Mrs. Daniel's gift to the young singing public of Washington, D. C., and all those sufficiently interested in the vocal subject to desire to study the construction of the voice mechanism and to learn how it functions in voice production are welcomed to free membership in this class.

Edwin Swain Reengaged for Church Position

Edwin Swain has been reengaged for the seventh year as baritone soloist at the West Park Presbyterian Church, New York. The other members of the choir include Vera Curtis, Jeanne Laval and Arthur Clough.

One of the recent concert engagements fulfilled by Mr. Swain was in Providence, R. I., where he gave a varied and interesting program for the Providence Plantations Club. He created such an excellent impression, and received so many recalls, that a return engagement has resulted for him on March 15.

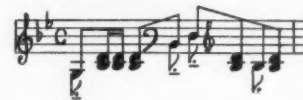
Questions About Piano Study Answered

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—I have followed your column in the MUSICAL COURIER and have found it very helpful in my piano study. However, at the present time I have encountered a problem and am writing to you with the hope that you are not too busy to help me.

I am studying the Prelude in G minor, op. 23, No. 5 by Sergei Rachmaninoff, and am puzzled as to the time. I do not know which is the proper way to play it—strictly in time as it is written, or broken as it is traditionally played. The passages to which I am referring are those which have the following theme.



I have heard it played strictly in time as it is written, and I also have heard it played with the eighth note lengthened and the two sixteenth notes shortened as if it were written as follows:



However, when the eighth note is played as if it were dotted, and sixteenth notes are played as if they were thirty-seconds, it has always sounded to me as if the time were broken and too uneven.

If it is proper to play it broken, should this same method be used later on in the piece where the following measures come in?



(Signed) Helen Selmer.

A.—The composer's intention is very clearly indicated by the words "a la marcia" placed at the beginning of the piece and should be considered in making any change in the note values. The term "a la marcia" implies a rather strict treatment of the sixteenth note figures you refer to, as otherwise the essential character of the first and third parts of the Prelude is apt to be distorted. However, a certain elasticity of treatment is permissible if the fundamental beats are strictly adhered to.

Rudolph Thomas Conducts Cincinnati Conservatory Orchestra

The third concert by the Cincinnati Conservatory Orchestra, Rudolph Thomas, conductor, was given recently and marked the first time in the history of the Orchestra that it played in the large Emery Auditorium. That the concert was a success is evident from the excellent notices which appeared in the dailies the following day. The Times Star critic averred that "the Conservatory Orchestra, directed by Rudolph Thomas, drew a capacity house for its concert in Emery Auditorium. Among the visitors who attended the concert was Dr. Howard Hanson of the Eastman Institute of Music at Rochester, N. Y., who listened to his own music, Lux Aeterna, in company with Mrs. and Mr. Fritz Reiner. . . . The program itself was quite on the line of a symphony concert. The response to Mr. Thomas' indications for the music was immediate, the tonal quality good and the difficulties of the program encountered without hesitancy." The Cincinnati Enquirer declared that it was "a student concert of exceptional merit. . . . In each instance the Orchestra proved its prowess, playing with assurance and fine effect. The Conservatory Orchestra under the guidance of Rudolph Thomas has growth both in size and capacity. The tonal quality was excellent." To quote the Post, "the program offered an excellent rendition of Strauss' Death and Transfiguration, reflecting the utmost credit on the training of Rudolph Thomas," and the Commercial Tribune noted that "Rudolph Thomas deserves great credit for the preparation of this concert and for his ambition and energy in taking hold of such an enormous task and carrying so successfully to a conclusion."

Alma Peterson Engaged for Bowling Green

Contracts have been arranged with Will B. Hill, concert manager of Bowling Green, Ky., for Alma Peterson, soprano, to sing there next season. This is the third year that Mr. Hill has expressed a desire to engage Miss Peterson, but other arrangements have prevented acceptance each time. The contract was arranged with Clarence E. Cramer, the singer's manager.

Gigli Suit Reported Settled for \$10,000

The Vitaphone Corporation is reported to have settled with Gigli for \$10,000, in his suit for services which he claimed were due him according to his contract. The order to discontinue suit in court was signed by Justice Levy.

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Where They Are To Be

As Announced

ALBERTI, SOLON
Feb. 20, Kansas City, Mo.
Mar. 25, New York, N. Y.
Apr. 7-8, Greenwich, Conn.

AUSTRIAL, FLORENCE
May 21, Newark, N. J.

BALLON, ELLEN
Feb. 15-16, Montreal, Can.
Mar. 1, Toronto, Can.

BAUER, HAROLD
Feb. 16, New York, N. Y.
(N. Y. Symphony)
Feb. 18, Brooklyn, N. Y.
(N. Y. Symphony)
Feb. 19, New York, N. Y.
(N. Y. Symphony)
Feb. 21, Itasca, N. Y.
Feb. 23-24, Detroit, Mich.
(Detroit Symphony)
Feb. 28, Chicago, Ill.
(Chicago Symphony)
Mar. 6, San Francisco, Cal.
(San Francisco Symphony)
Mar. 8, Stamford, Cal.
Mar. 9, Pomona, Cal.
Mar. 13, Riverside, Cal.
Mar. 15-16, Los Angeles, Cal.
(Los Angeles Symphony)
Mar. 18, Pasadena, Cal.
Mar. 23, Astoria, Ore.
Mar. 26, Portland, Ore.
Mar. 27, Bellingham, Ore.
Mar. 29, Seattle, Wash.
Mar. 30, Vancouver, Can.
Apr. 2, Oakland, Cal.
Apr. 3, San Francisco, Cal.
Apr. 12, Denton, Tex.
Apr. 18, Tallahassee, Fla.
Apr. 20, Montevallo, Ala.
Apr. 24, Johnstown, Pa.

BENNECHE, RITA
Feb. 26, Reading, Pa.
Apr. 8, Chicago, Ill.

BERGHEIM, CAROLYN
Feb. 26, Boston, Mass.

**BLOCH, ALEXANDER AND
BLANCHE**
Feb. 24, New Haven, Conn.

CHALIAPIN, FEODOR
Feb. 23, Ann Arbor, Mich.

CHICAGO CIVIC OPERA CO.
Feb. 16-18, Detroit, Mich.
Feb. 20-22, Columbus, O.
Feb. 23-24, Chattanooga, Tenn.
Feb. 25, Memphis, Tenn.
Feb. 27-28, Tulsa, Okla.
Feb. 29-Mar. 1, Wichita Falls, Tex.

Mar. 2-3, San Antonio, Tex.
Mar. 5-11, Los Angeles, Cal.
Mar. 12, Fresno, Cal.
Mar. 13-16, Oakland, Cal.
Mar. 17, Sacramento, Cal.
Mar. 19-21, Seattle, Wash.
Mar. 22-24, Portland, Ore.
Mar. 27-28, Denver, Col.
Mar. 29, Lincoln, Neb.
Mar. 30-Apr. 2, Minneapolis, Minn.

CLANCY, HENRY
Feb. 16, Buffalo, N. Y.
Feb. 22, New York, N. Y.
Feb. 26, Boston, Mass.
Apr. 28, Cleveland, O.
Apr. 30, Ottawa, Can.

COXE, CALVIN
Apr. 19, Southampton, L. I.

DE HORVATH, CECILE
Feb. 25, Boston, Mass.

DE RIBAUPPIERRE, ANDRE
Feb. 26, Cleveland, O.
(Radio)

ECHANIZ, JOSE
Feb. 20, Ottawa, Ill.
Feb. 21, Lafayette, Ind.
Feb. 24, Racine, Wis.
Feb. 25, Wausau, Wis.
Feb. 27, Aurora, Ill.

ELLIS, HARRIET
Feb. 27, Palm Beach, Fla.

ELLERMAN, AMY
Apr. 19, Southampton, L. I.

ELSHUCO TRIO
Mar. 14, Tulsa, Okla.

FLONZALEY QUARTET
Feb. 28, New York, N. Y.

GALLI-CURCI, AMELITA
Mar. 5, Tulsa, Okla.

GALSTON, GOTTFRIED
Mar. 7-8, Amarillo, Tex.
Mar. 12, Denver, Colo.

GIANNINI, DUSOLINA
Feb. 23, Hamburg, Germany.
Feb. 25, Hamburg, Germany.
Feb. 28, Hamburg, Germany.
Mar. 1, Hamburg, Germany.

GRANDJANY, MARCEL
Feb. 20, Cincinnati, O.
Feb. 26, New York, N. Y.

GUSTAFSON, LILLIAN
Apr. 30, Ottawa, Can.

HACKETT, ALICE
Feb. 24, Minneapolis, Minn.

HACKETT, CHARLES
Apr. 18, Chicago, Ill.

**HART HOUSE STRING
QUARTET**
Feb. 16, Maryville, Mo.
Feb. 17, Columbia, Mo.
Feb. 22, Toronto, Can.
Feb. 23, Toronto, Can.
Feb. 24, Montreal, Can.
Feb. 25, Ottawa, Can.

HARVARD, SUE
Mar. 7, Poughkeepsie, N. Y.
May 28, Cleveland, O.

HESS, MYRA
Feb. 23, St. Paul, Minn.
Feb. 24, Minneapolis, Minn.
Feb. 26, Chicago, Ill.
Feb. 28, Kansas City, Mo.
Mar. 3, Boston, Mass.
Mar. 6, New York, N. Y.
Mar. 7, New Haven, Conn.
Mar. 9, Cooperstown, N. Y.

HILL, BARRE
Feb. 19, Jackson, Mich.
Mar. 5, Chicago, Ill.
Mar. 8, Minneapolis, Minn.
Mar. 22, Chicago, Ill.
Apr. 16, Chicago, Ill.
May 13, Appleton, Wis.
May 25, Chicago, Ill.

HOFMANN, JOSEF
Apr. 13, Poughkeepsie, N. Y.

Apr. 15, Boston, Mass.

HOROWITZ, VLADIMIR
Feb. 20, New York, N. Y.
Mar. 2-3, Cincinnati, O.
Mar. 9-10, Chicago, Ill.
Mar. 16-17, Boston, Mass.
Mar. 20, Richmond, Va.

HUGHES, EDWIN
Mar. 4, Providence, R. I.
Mar. 10, New York, N. Y.

JONES, ALTON
Feb. 16, New York, N. Y.

KURYLO, ADAM
Feb. 19, Passaic, N. J.

LAROS, EARLE
Mar. 23, Buffalo, N. Y.
May 11-12, Bethlehem, Pa.

LAUBENTHAL, RUDOLF
Feb. 25, New York, N. Y.
Feb. 26, New York, N. Y.
Mar. 3, New York, N. Y.

LENEX STRING QUARTET
Feb. 28, Lewisburg, W. Va.

LENT, SYLVIA
Feb. 17, Minneapolis, Minn.
Feb. 18, St. Paul, Minn.

LETZ QUARTET
Feb. 26, Syracuse, N. Y.

LEVITZKI, MISCHA
Feb. 16, Paris, France
Feb. 18, The Hague, Holland
Feb. 19, Amsterdam, Holland
Feb. 21, Enschede, Holland
Feb. 22, Rotterdam, Holland
Feb. 23, The Hague, Holland
Feb. 25, Amsterdam, Holland
Feb. 27, Rotterdam, Holland
Feb. 29, Mulheim, Germany.
Mar. 9, Madrid, Spain.
Apr. 12, Helsingfors, Finland

LEWIS, MARY
Feb. 20, Boston, Mass.
Feb. 21, Augusta, Ga.
Feb. 23, Greenville, N. C.
Mar. 14, Toronto, Can.
Apr. 13, Goldsboro, N. C.
May 14, Newark, N. J.

LIEBLING, GEORGE
Feb. 20, Boston, Mass.
(Grosse symphony orch.)
Feb. 26, New York, N. Y.
Mar. 1, New York, N. Y.
Mar. 29, St. Louis, Mo.

LOESSER, ARTHUR
Feb. 19, Cleveland, O.
(Radio)
Feb. 26, Cleveland, O.

LONDON STRING QUARTET
Apr. 7, El Paso, Tex.

LONGY, GEORGES & RENEE
Mar. 5, Detroit, Mich.

LUBOSHUTZ, LEA
Apr. 13, Poughkeepsie, N. Y.

MAIER AND PATTISON
Feb. 16, Evansville, Ind.
Feb. 20, Pittsburgh, Pa.
Feb. 24, Columbus, Ohio
Feb. 27, Baltimore, Md.
Feb. 28, Philadelphia, Pa.
Mar. 1, Hanover, N. H.
Mar. 5, Boston, Mass.
Mar. 5, New Brunswick, N. J.
Mar. 6, Syracuse, N. Y.
Mar. 11, Chicago, Ill.
Mar. 13, Peoria, Ill.
Mar. 22-24, Chicago, Ill.
Apr. 12, Ft. Worth, Tex.
Apr. 17, Piedmont, Cal.
Apr. 20, Oakland, Cal.
May 3, Emporia, Kan.

**MARIANNE KNEISEL
STRING QUARTET**
Feb. 16, Huntington, Ind.
Feb. 17, North Manchester, Ind.

MEISLE, KATHRYN
Feb. 20, Seattle, Wash.
Feb. 24, Glendale, Cal.
Feb. 27, Santa Barbara, Cal.
Mar. 1, Stockton, Cal.
Mar. 3, Carmel, Cal.
Mar. 8, San Francisco, Cal.

MELIUS, LUELLA
Feb. 20, Louisville, Ky.
Mar. 27, Akron, Ohio

MIDDLETON, ARTHUR
Apr. 19, Portland, Ore.

MILLER, MARIE
Feb. 24, Hamilton, N. Y.

MITCHELL, ABBIE
Mar. 25, Flourentown, Pa.
Apr. 15, New York, N. Y.

MOLTER, ISABEL RICHARDSON
May 21, Evanston, Ill.

MONNIER, MADELINE
Feb. 25, New York, N. Y.
Feb. 28, Buffalo, N. Y.

MOUNT, MARY MILLER
Feb. 19, Woodbine, N. J.
Apr. 4, Oak Lane, Pa.

MUNZ, MICZYSLAW
Feb. 21, Cincinnati, O.
Feb. 27, Flushing, N. Y.
Mar. 4, Dayton, Ohio
Mar. 16, Somerville, N. J.
Apr. 16, Port Chester, N. Y.

NADWORNEY, DEVORA
March 6, Washington, D. C.
Mar. 9, Rochester, N. Y.
Mar. 10, Buffalo, N. Y.
Mar. 17, Syracuse, N. Y.

N. Y. STRING QUARTET
Feb. 17, Westfield, N. J.
Feb. 19, New York, N. Y.
Feb. 21, Sandusky, O.
Feb. 23, Peoria, Ill.
Feb. 24, Racine, Wis.
Feb. 25, Lake Forest, Ill.
Feb. 26, Dixon, Ill.
Feb. 27, Aurora, Ill.
Feb. 28, Keokuk, Iowa
Mar. 1, St. Paul, Minn.
Mar. 2, Rochester, Minn.
Mar. 5, Kenosha, Wis.
Mar. 6, Ann Arbor, Mich.
Mar. 7, Ashtabula, O.
Mar. 8, Painesville, O.
Mar. 9, East Liverpool, O.
Mar. 11, Boston, Mass.
Mar. 12, Hyde Park, Mass.
Mar. 13, Hartford, Conn.
Mar. 18, New York, N. Y.
Mar. 19, New Haven, Conn.
Mar. 20, Boston, Mass.
Mar. 21, Cambridge, Mass.

Mar. 22, Middletown, Conn.
Mar. 25, Philadelphia, Pa.
Mar. 26, Clinton, N. Y.
Mar. 29, Middletown, Conn.
Apr. 3, Princeton, N. J.

PALMER, KATHARINE
Mar. 7, Albany, N. Y.

PATTON, FRED
Apr. 2-3, Detroit, Mich.

PONSELLE, ROSA
Apr. 2, Richmond, Va.

POWELL, JOHN
Mar. 5, Marion, Ala.

RABINOVITCH, CLARA
Feb. 23, St. Charles, Mo.

RAYMOND, GEORGE PERKINS
Feb. 24, Hamilton, N. Y.

RIBAUPPIERRE QUARTET
Feb. 17, Cleveland, O.
Feb. 19, Cleveland, O.
(Radio)

RITCH, MABEL
Feb. 16, Washington, D. C.
Feb. 17, New York, N. Y.

ROBERTS, EMMA
Mar. 2, Sweetbriar, Va.

ROMA, LISA
Apr. 12, Philadelphia, Pa.

ROSE, DORA
Feb. 19, New York, N. Y.
Feb. 26, Brooklyn, N. Y.
Mar. 11, New York, N. Y.
Mar. 15, Far Rockaway, N. Y.
Mar. 25, Cedarhurst, N. Y.
Apr. 19, Newark, N. J.

ROSS, GILBERT
Feb. 20, Clinton, N. Y.
Feb. 23, Middletown, Conn.
Feb. 28, Princeton, N. J.

RUBINSTEIN, BERYL
Feb. 26, Cleveland, O.
(Radio)

**RUSSIAN SYMPHONIC
CHOIR**
Feb. 28, Charleston, W. Va.
Mar. 1, Steubenville, O.

SALVI, ALBERTO
Feb. 17, Kansas City, Mo.
Feb. 19, Iowa City, Ia.
Feb. 21, Hutchinson, Kan.
Feb. 22, Beatrice, Neb.
Feb. 23, Grand Island, Neb.
Feb. 24, Omaha, Neb.
Feb. 27, Dallas, Tex.
Feb. 28, Ft. Smith, Ark.
Feb. 29, Enid, Okla.
Mar. 3, Wichita, Kan.
Mar. 5, Ames, Ia.
Mar. 5, Oklahoma City, Okla.
Mar. 6, Ada, Okla.
Mar. 7, Eastland, Tex.
Mar. 8, Abilene, Tex.
Mar. 9, Huntsville, Tex.
Mar. 10, Nacogdoches, Tex.
Mar. 12, Chanute, Kan.
Mar. 14, Des Moines, Ia.
Mar. 15, Columbia, Mo.

SALZEDO, CARLOS
Feb. 26, Syracuse, N. Y.

SALZEDO HARP ENSEMBLE
Feb. 16, Colorado Springs, Colo.

SALZINGER, MARCEL
Feb. 23, Washington, D. C.
(Washington Opera Co.)

SAMPAX, LEON
Mar. 4, Chicago, Ill.

SEBEL, FRANCES
Feb. 23, New York, N. Y.
Mar. 1, New York, N. Y.
Mar. 6, New York, N. Y.

SHAFFNER, RUTH
Apr. 1, Brooklyn, N. Y.
Apr. 8, Ridgewood, N. Y.
Apr. 22, Los Angeles, Cal.
Apr. 23, Santa Monica, Cal.
Apr. 26-27, Los Angeles, Cal.

SIMMONS, WILLIAM
Feb. 28, Portland, Ore.

SIMONDS, BRUCE
Mar. 19, Montclair, N. J.

SMITH, ETHELYNDE
Mar. 12, Pueblo, Col.

STRATTON, CHARLES
Feb. 28, New York, N. Y.
Mar. 1, Schenectady, N. Y.
Mar. 6, Rome, Ga.
Mar. 8, Greenville, S. C.
Mar. 9, Tryon, N. C.
Mar. 12, Columbia, S. C.
Mar. 13, Beaufort, S. C.
Mar. 27, Endicott, N. J.
Apr. 1, Lawrenceville, N. J.
May 2, Paducah, Ky.

SUNDELIUS, MARIE
Mar. 17, Montevallo, Ala.

SWAIN, EDWIN
Feb. 29, Manchester, N. H.
Mar. 15, Providence, R. I.
Mar. 18, New York, N. Y.
Mar. 27, Atlantic City, N. J.
May 22, Meriden, Conn.

SZIGETI, JOSEPH
Feb. 23, London, Eng.
(Royal Philharmonic)
Feb. 25, Duisburg, Germany.
(Symphony Orch.)
Feb. 27, Baden-Baden, Ger.
(Symphony Orch.)
Mar. 23, Gladbach, Ger.
(Symphony Orch.)
Mar. 6, London, Eng.
Mar. 9, London, Eng.
(National Symphony)
Mar. 11, Paris, France.
Mar. 12, Freiburg, Germany.
Mar. 15, Giessen, Germany.
Mar. 18-19, Krefeld, Germany.
(Symphony Orch.)
Mar. 22, Budapest, Hungary.
Mar. 25, Budapest, Hungary.
(Philharmonic Orch.)
Mar. 28, Budapest, Hungary.
Mar. 30, Vienna, Austria.

VALERIANO, GIL
Feb. 20, Santa Paula, Cal.
Feb. 27, Glendale, Cal.
Mar. 1, Santa Monica, Cal.

VREELAND, JEANNETTE
Mar. 27, Baldwin, Kans.
Mar. 29, Oskaloosa, Ia.
Apr. 2-3, Detroit, Mich.
Apr. 5, New York, N. Y.
Apr. 7, New York, N. Y.
Apr. 12, Minneapolis, Minn.
Apr. 13, St. Paul, Minn.

WELLS, PHRADIE
Mar. 3, Atlantic City, N. J.
Mar. 7, Hamilton, N. Y.
Mar. 20, Springfield, Mass.

WERRENATH, REINALD
Mar. 14, East Orange, N. J.
Mar. 27, Richmond, Va.
Apr. 2-3, Detroit, Mich.
Apr. 5-7, Detroit, Mich.
May 21, Newark, N. J.
June 3, Providence, R. I.

YOST STRING QUARTET
Feb. 21, Altoona, Pa.
Mar. 17, Pittsburgh, Pa.

ZIELINSKA, GENIA
Mar. 10, Buffalo, N. Y.
Mar. 15, Crawford, N. J.

ZOLLER, ELLMER
Feb. 21, Augusta, Ga.

Herma Menth Plays with Orchestra

Herma Menth was soloist with the Dartmouth Symphony Orchestra, Maurice F. Longhurst, conductor, on January 22, and was recalled so many times that it was necessary for her to give The Blue Danube Waltz for an encore. "Professor Longhurst's remarkable organization lost no laurels," according to the Hanover Gazette, "through unquestionably the evening's honors, in the opinion of the audience, went to Herma Menth, the soloist in the Tchaikowsky concerto. This vivid young woman played her piano with such evident enjoyment and with such obvious technical ability to meet every demand that it was impossible not to share the occasion with her fully." Following the concert, Professor and Mrs. Lewis Silverman gave a reception for Miss Menth.

Another of the pianist's January engagements was a recital before the Brooklyn Heights Seminary Club.

BEATRICE ELLIOTT

Australian Soprano

Gives

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at Engineering Auditorium, New York,
on February 9, 1928



PRESS COMMENTS:

There is a very beautiful voice in her throat. We could feel the ardent flame of her soul and wonderful stage presence. This is the impression we have of Miss Elliott. We advise her to return to New York.—*Morning Telegraph*.

Miss Elliott sang with a good natural voice and a corresponding directness of expression in French and German songs.—*New York Times*.

She is earnest and sincere and sings with praiseworthy musicianship.—*New York American*.

Miss Elliott was able to negotiate sustained passages of high notes with clarity and smoothness.—*New York Herald*.

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Deerfield Wins Glee Club Contest

Twelve preparatory schools entered this year's glee club contest at Town Hall, on February 4, and Deerfield Academy, of Deerfield, Mass., was awarded the silver cup with a score of 270 4/10 points out of a possible 300. Pawling School, of Pawling, N. Y., won second place with a score of 252 8/10. Last year Deerfield was the second choice, but now takes the cup until next year. Three successive victories are needed to retain permanent possession. The cup is offered by the University Glee Club of New York. The judges were Philip James, who substituted for Dr. Hollis Dann, who was ill; Dr. Richard H. Grant, dean of music at Pennsylvania State College, and Channing LeFevre, the new director of the University Glee Club of New York.

An innovation this year was the selection of three songs to be prepared by the schools in place of one. From these three the judges, at the last moment, chose one as the prize song—Lo, How a Rose, by Praetorius—and the other two were sung later by the combined chorus. These were Mendelssohn's Gypsy Song and Marshall Bartholomew's Shenandoah. This idea proved exceedingly popular, and not only proved the means of preventing too much study on one number, but also lent considerable variety to the program. The singing of the combined chorus, under Marshall Bartholomew's direction, was inspiring and the careful training of the youngsters was plainly evident.

Another novelty this year was the offering of a cup by the Intercollegiate Musical Council, under whose auspices the contest is held, for the best original school song offered in the School Song Group. Taft School was the winner. This, too, is a splendid plan, for there is a scarcity of original songs both at the colleges and schools, and such a contest is certain to bring out undiscovered talent.

The schools participating were: Choate, Kent, Hotchkiss, Worcester, Berkshire, Peddie, Deerfield, Williston, Taft, Loomis, Riverdale, and Pawling.

Francis Cowles, a student, directed the Hotchkiss club. The others were led by teachers.

A special word of praise is due Mrs. Albert F. Pickernell for the tremendous amount of work she has accomplished in bringing these clubs together, and the success of these contests as well as those of the Intercollegiate Glee Club contests is largely due to her efforts. Mr. Pickernell, president of the Intercollegiate Musical Council, was present and introduced the judges.

Mme. Alma Kitchell, contralto, was the soloist, and by her singing added much to the pleasure of the audience.

De Vescovi to Assist Gigli

When Gigli gives his concert on Sunday afternoon, February 19, at the Century Theater, for the benefit of the Italian Hospital, Lucilla de Vescovi will sing a group of Italian folk-songs.

Erich Kleiber Scores Great Success in Vienna

Erich Kleiber, general musical director of the Berlin Staatsoper (State Opera), recently made his debut in Vienna, where he appeared as guest conductor at the Philharmonic series of concerts in the hall of the Musikverein. A huge audience accorded him an ovation which was unanimously echoed by the Viennese press.

Some critical estimates of the conductor's quality are appended, which show that he was immediately recognized in the Austrian music center as one of the leading figures in his field.

Paul Stephan, writing in *Die Stunde*, said of him: "Kleiber, a Mahler and Mozart specialist, masters the orchestra and the public with his pliable, sure and well thought out conducting. He is a musician to his finger tips, and as such he radiates a sense of magic power; like all great personalities he has now and then to fight against his own demon—but even there he is entirely successful. The famous guest has every reason to be satisfied with his success here; let us hope that this will not be his only appearance."

Max Graf, reviewer of *Der Tag*: "Kleiber does not value superficialities. . . . As conductor the young man has an individual profile. He masters the orchestra not only with his delicate technique but also with a special sort of intellectual power. His handling of the baton is simple, firm and definite, and with the contained gestures of his left hand Kleiber has the ability to convey to the orchestra a wealth of nuance. . . ."

From the *Wiener Allgemeine Zeitung*, Robert Konta: "Erich Kleiber is . . . a musician of sharp contours, one who really conducts the orchestra at whose head he stands, an impassioned interpreter of classical and romantic symphonic music. . . . Kleiber had to bow for several minutes in response to the stormy ovations."

The *Neues Wiener Tageblatt* contained the following superlative estimate: "Kleiber introduced himself advan-

tageously with a suite by Purcell. His objectivity accentuates itself, knows how to control itself, does not flirt, calls forth the most beautiful tones of the Philharmonic strings and the most enthusiastic applause. Visually he is the model of the modern orchestral leader. No gesture too much, each has its particular use whether he conducts only with the hand or with the baton."

And finally the *Wiener Neueste Nachrichten*: "Erich Kleiber . . . represents a very exceptional mixture of inherent musicianship and keen intellect. . . . It is impossible to conduct the old Purcell more musically than Kleiber did. One cannot modulate it more plastically; the consistent building up of the hornpipe showed this clearly. Then Mahler! The Fourth Symphony has never been done in Vienna with such objective perfection, with the true musicality that the composer could have wished for it—full of the composer's spiritual turmoil. . . . It is to be most highly commended that Kleiber, a man of the surest technique, has not become in any sense a poseur."



ERICH KLEIBER,

General Musical Director of the Berlin State Opera

German Critics Honor Lucia Chagnon

Lucia Chagnon, lyric soprano, will return soon to this country after many successful concerts in Europe. From the middle of October to the early part of December Miss



LUCIA CHAGNON

Chagnon, beside singing in many of the larger cities of Italy, appeared in recital in Vienna, Prague, Munich, Paris, Berlin, London and at The Hague, after which she spent several weeks with the famous Lilli Lehmann, with whom she coaches considerably each year.

The European press was enthusiastic in its review of Miss Chagnon's singing. The *Berlin Germania* stated that "the same evening which saw the return of a famous older

singer in the Philharmonic (concert) and which led one to meditate over the fortune of singers, saw a . . . beginner appear on the state of the Beethoven Hall. Lucia Chagnon, with a fine, dark, well bred, little head, in a robe de style of flesh color trimmed with blue and with a bearing as if she were standing half captured before a severe singing teacher. . . . Does this sound as if we should foresee in her the greatest talent of our time, one who, in spite of her age, has stimulated our song life to the richest extent? The art of the young singer witnesses to this prophecy. A sweet, soaring, yet tenderly deep, swinging soprano tone developed in Pergolesi's *Se tu m'ami* with that expansion of the upper tones which only the best tone culture avails to awaken."

In Munich the *Munchener Zeitung* was of the opinion that "the youthful artist has a veritable talent for song. With her flawless, well managed, freshly blooming soprano, and the naturalness of her inspired presentation, she quickly found her way to the hearts of her hearers." The *Wet Am Sonntag* of the same city commented: "The prejudice, alas, all too justly held at present against foreigners singing in four languages, vanished at her first song. To the distinguished qualities by which the sympathetic young singer has already been gifted by nature are added warm sensitiveness, cleverness, a keen feeling for efficiency, musical perception, but above all a fine education in singing, in which our great Lilli Lehmann has revealed all her noble culture in so masterly a manner."

Alma Peterson's Elsa Wins Critics' Praise

A feature of the Philadelphia Civic Opera Company's performances is the appearance of Alma Peterson, who has become a great favorite in the Quaker City, and whose every appearance adds another success to her lengthy list.

On January 26 she sang Elsa in *Lohengrin* and "again convinced local audiences of the beauty of her voice and the sincerity and perfection of her art," according to Samuel L. Laciari, writing in the *Philadelphia Public Ledger*. The same writer also was of the opinion that she reached "her greatest vocal heights in the beautiful love song, which was an exquisite exhibition of voice control, especially the mezza voce." The critic of the *Daily News* gave Miss Peterson first honors in the first performance, stating that "she performed with exceedingly fine ability" and "her soprano voice was even better last night than it ever has been at local hearings." H. T. Craven, of the *Philadelphia Record*, who was especially enthusiastic in his praise of her voice, wrote "Alma Peterson, the Elsa, possesses a resourceful voice, well suited to the silvery harmonies of this role, and she was, moreover, pictorially in accord with the spirit of the legend." That she sang the music of Elsa "with clear, pure tones of ample volume and dramatically was appealing" was the opinion of Linton Martin, critic of the *Philadelphia Inquirer*.

Miss Peterson is scheduled to sing Euridice to Matzenauer's *Orpheus*, March 1, with the Philadelphia Civic Opera Company. Between her operatic engagements the popular soprano is kept busy filling many concert dates, so that her season is quite full.

Mannes Conducts in Bronxville

A brilliant ending to the Bronxville (N. Y.) Community Concert Series came with the symphony program under

David Mannes, with Margery Maxwell as soloist, on February 5. The High School auditorium was crowded for the concert, which included Schubert's Unfinished Symphony, Debussy's *Fetes*, the aria *Caro Nome* from *Rigoletto*, Piere's *Entrance of the Little Fauns*, Tschaikowsky's *Andante Cantabile* for strings, Delibes' *Cortège de Bacchus*, a group of songs by Loewe, Clough-Leigher and Manning, and Wagner's *Tannhäuser Overture*. The orchestra repeated Piere's excerpts from *Cydalise*, and Miss Maxwell gave the familiar *Maids of Cadiz* as an encore with orchestra.

Wiktor Labunski to Make Debut Next Season

Wiktor Labunski, Polish pianist, has been engaged as head of the piano department of the Nashville (Tenn.) Conservatory of Music. He will resume his duties next September, and will make his New York debut in October.

McQuhae and Keener Engaged for Festival

Allen McQuhae has been engaged to sing at the Peddie School in Hightstown, N. J., on May 18, at the Hightstown Festival, and Suzanne Keener has been engaged for the same date.

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New York Recital
AT GALLO THEATRE
FEBRUARY 26, 1928

Alfano's Madonna Imperia Given Its Premiere at the Metropolitan

One Act Opera Mildly Received—Maria Mueller, Ezio Pinza, Frederick Jagel and James Wolfe in Principal Roles—Serafin Conducts—Le Coq d'Or Revived and Given as Part of Double Bill—Marion Talley Makes Her Initial Appearance of the Season Singing the Part of the Princess for the First Time—Rimsky-Korsakoff Opera Better Received Than New Work—Other Operas of the Week

Madonna Imperia, one of the novelties announced for this season by Mr. Gatti-Casazza, had its first performance at the Metropolitan on Wednesday evening, February 8. The music is by Franco Alfano, perhaps better known to New Yorkers for having finished Puccini's last opera, Turandot, and also for his Resurrection given so successfully by the Chicago Opera with Mary Garden in the



GRACE MOORE,

latest of the young American singers whose debut with the Metropolitan Opera Company was one of the news features of the 1927-28 season. Miss Moore, a recruit from musical comedy, following retirement for two years during which she prepared for opera, sang Mimi in *La Boheme* at a special matinee at the Metropolitan on February 7. She revealed a voice of beautiful quality and acquitted herself creditably.

principal role. Alfano is unquestionably one of the best of the present day Italian composers, but it cannot be predicted that his latest operatic offspring will make a long life. Although the management spared no pains in making its production a worthy one, furnishing new scenes by Joseph Novak, a capable singing cast and the orchestra in charge of Serafin, who had the preparation for the premiere in hand, the public received the new work but coolly. Perhaps, it was because the music is not especially melodious and there are no arias until almost the end of the first and only act. Then the tenor has a sort of love aria which is the best in the opera, and at that not memorable. The Madonna, too, has one of lesser value and there is a duet for soprano and tenor which does not create the impression of the love climax as fully as it should. In other words Alfano's music is more or less colorless—drab—if you will.

The libretto by Arturo Rossato is taken from Balzac's highly flavored story in his *Contes Drolatiques*. Those who read the original will at once realize that Rossato's version is considerably tamer and much of the action and satire is lost. To begin with, Balzac's story deals with prelates who are suitors for the famous courtesan's favor—and Rossato makes them members of nobility and statesmen.

The curtain rises on a fourteenth century interior hall in the home of Madonna Imperia who is expecting the Chancellor of Ragusa, Prince of Coira, and the Count of the Embassy for dinner. Filippo, the little clerk of the Bishop of Bordo, who has forced his way into Imperia's home, catching sight of her graceful outline against the glass pane of her dressing room, where her maids are dressing her, is fired with love of her and determines also to try for her favor. The maids discover the clerk and tease him about his love for Imperia, who upon her appearance is too preoccupied with the final touches of her toilette to notice him. He declares himself and tells Imperia that he has gained permission of the Bishop to see her by means of a story that she had ordered him to write a "triumphal motet." He begs Imperia to accept his meager earnings and accept him, just at the moment the distinguished guests arrive.

During the meal, the Councillor makes up his mind that he will be the one to stay with Imperia, so he orders his servants to send word to the Count that his suspicious wife is on his trail. The plot works and the only stumbling block is removed, for the Prince usually imbibes so much that he completely "passes out of the picture." But just

then the Chancellor catches sight of Filippo and his suspicions are aroused. Imperia in order to account for the forgotten clerk says that he is her sister's son and a sort of troubadour. Ragusa asks him to sing thinking it is a ruse, and the boy sings a love song to Imperia, further convincing the Chancellor that he has a rival. After the other guests are gone he accuses the clerk and gives him the option of staying with Imperia and hanging in the morning, or leaving and receiving a present of a rich abbey. The clerk accepts the abbey. The Chancellor calls Imperia from her dressing room, tells her of the clerk's choice, and hopes that she will reconsider her earlier dismissal of him. She bids him adieu until the morrow.

When Imperia is alone, she tells the maids to put out the candles. The clerk returns and Imperia reproaches him for his faithfulness. He makes further protestations of his love for her and Imperia completely enamoured leads him to the dressing room. The maid conducts the Bishop into the hall, telling him that her mistress and the Bishop's clerk are chanting the sacred motet. Hearing their cries of love, he mistakes them for cries of sacred joy, and prays heaven to aid the clerk in his holy task. This spot in the opera is, perhaps, the finest bit of satire in the entire work.

Maria Mueller as the Madonna Imperia sang extremely well and acted the part of the courtesan with finesse, making a handsome picture in her shell pink robes. Ezio Pinza as the Chancellor was excellent. His fine voice and manner of singing was highly impressive. James Wolfe, as the tipping Duke, did a clever bit of acting and what singing he had, he did creditably. But vocal honors, it seems to us, went to Frederick Jagel, the clerk. He was in the best of voice and handled the part remarkably well, even if his acting in the love scenes was not too impassioned. Philine Falco and Charlotte Ryan, cast as the maids, revealed voices that were pleasantly fresh. Others in minor parts were Angela Bada, Giordano Paltrinieri, Millo Picco and Louis D'Angelo as the Count of the Embassy. Serafin

is more than can be said for some of the other interpreters. Rafaelo Diaz also made his re-appearance this season in his old part of the Astrologer. He acquitted himself creditably. Ezio Pinza was heard for the first time as the King and did some of the best singing of the evening, doubling as he did in the two operas. Nannette Guilford was the voice of the Golden Cock and sang with power and effectiveness, while Merle Aleock was intrusted with the music of Amelfa. Louis D'Angelo, Giordano Paltrinieri and Vincenzo Reschiglian handled smaller parts. Miss Galli, a vision of loveliness as the Princess, danced with her usual skill. Alexis Kosloff made a capital King, Giuseppe Bonfiglio mimed the Astrologer, Rita Lepore was a nimble Amelfa and Ottokar Bartik re-appeared in his familiar part of the General. Bamboschek conducted. The performance was warmly received, more so than the new opera; and there are many who will be delighted to know that *Le Coq d'Or* is with us again. It always is entertaining.

DIE WALKÜRE, FEBRUARY 6

Beautiful singing marked the Metropolitan's performance of Wagner's *Die Walküre* on Monday. Rudolf Laubenthal, who substituted for Kirchhoff at the eleventh hour, sang Siegmund in such fashion that his excellent work was the topic of foyer conversation between the acts. There was freshness in his voice, and a new warmth which tended to lend a note of sympathy to his role. It was a perfect performance.

Gertrude Kappel repeated her superlative portrayal of Brunnhilde, and who, among the Wotans of our day, can sing the role better than Friedrich Schorr? Florence Easton was a tuneful and charming Sieglinde and Karin Branzell made an impressive, commanding Fricka. Ina Bourskaya, Dorothea Manski, Phradie Wells, Mildred Parisette, Marion Telva, Henriette Wakefield, Elda Wettori, and Dorothea Flexer were the Valkyries. Artur Bodanzky conducted.

LA BOHEME, FEBRUARY 7 (MATINEE)

There was a special benefit matinee at the Metropolitan on Tuesday afternoon, February 7, when the most important feature was the debut of another young American singer, Grace Moore. Consequently, one of the largest audiences of the season gained admittance, and when the newcomer appeared she was given such a cordial reception that at once she must have felt at home. Regardless of the fact that Miss Moore has had much stage routine and varied experience since coming to New York from Texas, it was to be expected that she would suffer some from what is known as "debutant's nerves." The surroundings were new and the circumstances different. There is a wide breach between being a musical comedy prima donna and a grand opera diva, but Miss Moore jumped this deftly and the audience gave her an enthusiastic reception. Making allowances for her nervousness and a tendency to stray from the pitch occasionally, Miss Moore revealed a voice of beautiful qual-

Mary Lewis and Michael Bohnen in Same Opera



Photo © Mishkin

On February 13, the young soprano sang *Nedda* to her husband's *Tonio* in *Pagliacci* at the Metropolitan Opera, this being the first time they have sung together in this country. Last summer, however, Miss Lewis and Mr. Bohnen sang *Faust* in Berlin. The *Pagliacci* performance marked the soprano's initial performance of the season with the company and Mr. Bohnen's first essay of *Tonio* with the same organization.

gave the score a worthy reading and held his orchestra well in hand.

Madonna Imperia has arrived, but we doubt whether she will survive more than a single season at the Metropolitan. Time will tell!

LE COQ D'OR

Coupled with the new opera was the revival of the popular *Le Coq d'Or* in which Marion Talley made her first appearance of the season, singing for the first time, too, the role of the Princess. Several interpreters of the Princess have been heard at the Metropolitan, but we do not recall one with as fresh a quality of voice. Miss Talley sang the music excellently. There was a youthfulness and charm about her singing that were delightful. Her top notes were freely produced and always on pitch, which

ity, remarkably fresh and appealing, and used with intelligence. She phrased well and seemed to have a fine understanding of the score and action of the opera. She made a charming, youthful figure in her dark silken dress of the first act, slim and graceful as she is, and she exhibited poise. At the close of the first act, Edward Johnson, the Rudolfo, gallantly withdrew from the stage in order that she might take a curtain alone, and there was thundering applause, which she acknowledged modestly. One might add here that future performances of this talented newcomer will be looked forward to. She will be interesting to watch as in all probability she will become a favorite with the public.

Johnson sang the music of Rudolfo ardently. He was in good voice and gave a creditable performance. It is a pleasure to see a Rudolfo with a real waist-line. It helps

(Continued on page 42)



JAMES MASSELL

TEACHER AND COACH OF FAMOUS SINGERS

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ENDORSED BY: MARIO CHAMLEE, ARMAND TOKATYAN, CARMELA PONSILLE, RICHARD CROOKS, TAMAKI MITSU, and others

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NEW YORK FEBRUARY 16, 1928 No. 2497

Inefficiency in music is its worst affliction.

Music has been sick but now is convalescing rapidly.

Child marriages in India have one advantage. Paterfamilias.

The great international air must be credited to that intrepid virtuoso, Lindbergh.

"Talent is that which is in a man's power. Genius is that in whose power a man is."—Lowell.

One of the great assets of music is that even those unable to discuss it, nevertheless can enjoy it.

Seventeen opera performances in New York last week, what with the Metropolitan and American companies.

"I should enjoy being a juror," says J. P. Morgan, the famous banker. He evidently never has been a critic of music.

The real Subway problem in New York is to make those blithe and cheery passengers who insist upon whistling, at least whistle in tune.

Lincoln's Birthday recalled one of his great sayings which might be applied today to some of the modernistic musical output: "It's all right for those who like it."

Rev. Dr. Straton again thunders against jazz. How much more succinctly and forcefully Marcus Aurelius denounced jazz, when he said: "Things that have a common quality ever quickly seek their kind."

The effect of radio is noticeable everywhere. A lobby lounge at Carnegie Hall last Monday evening, being asked how he liked Bartok's new piano concerto, answered: "It's the longest static I've ever heard."

Henderson, Sun critic, tells young singers to fasten their attention on their art, and not on possible financial profits. Excellent advice, and of course all the young singers will follow it, as they enter the vocal profession for love of art, and not with the hope of earning vast sums, fame, fabulous

The Musical Courier is in a position to state that the proposed Fifty-seventh Street site for the Metropolitan Opera House has been definitely abandoned, and will be placed on the market very shortly. The opera house is to remain where it is for some years more but meanwhile the search for a new site will be continued even if not unduly pressed.

jewels, front page publicity, and gorgeous palazzos in Italy and elsewhere.

At a recent orchestral rehearsal, the conductor said to his players: "Gentlemen, a little more attention, please. I am your traffic policeman, and tell you when to stop and go. I must ask you not to make your own traffic laws."

Church services often would be more attractive to draw larger audiences if the choir singing were better. Remember what Pope said:

"Some to church repair,
Not for the doctrine, but the music there."

Gustav Holst's Egdon Heath, premiered here last week, is based on Thomas Hardy's *The Return of the Native*, and led to the reflection that often composers translate inadequately into tone something which has been said much better with words.

When the repertoire was announced for the new Costanzi Opera House in Rome (to be opened this month) no Wagner work figured in the list of productions. A storm of public protest ensued and several Wagner music dramas were added quickly to the schedule. Who said that Italians love only Italian opera?

MRS. MACDOWELL CONVALESCING

Mrs. Edward MacDowell, head of the Edward MacDowell Association at Petersborough, New Hampshire, is in Los Angeles, convalescing slowly from a severe illness which has kept her in bed for over ten months. Mrs. MacDowell, of course, had to cancel a number of dates which had been made for her this season.

Her illness has been a severe blow for the association, as she had been giving all her receipts to the fund for the maintenance of the institution. It is said that Mrs. MacDowell's contributions have so far come close to \$100,000.

Mrs. MacDowell's present stay in California is made possible through the generosity of the Los Angeles Teachers' Association, which invited her and her nurse to the Coast, and gathered a sum large enough to pay for the trip and the sojourn in Los Angeles. Mrs. MacDowell's friends all over the country are hoping for her speedy complete recovery and early return to her valuable activities at Petersborough.

MONEY

Why can musicians not get themselves organized into clubs, societies or unions?

Because they cannot see how such organizations are to increase their incomes.

Why are orchestra musicians so successful in organizing?

Because they know that such organization will protect their incomes.

Why do certain composers join the Society of Composers, Authors and Publishers?

Because those composers are making money with their compositions and want their copyrights and other rights to be protected.

Why do other composers not join the society?

Because nobody is trying to infringe on their rights. Their compositions have such small money value that nobody wants to steal them.

Why do music teachers sometimes succeed in leaguizing together?

Because they want to protect themselves so that other teachers will not steal their pupils from them.

The moral of which is: Musicians, unite for your financial benefit! Get together to keep prices high and boost them still higher; get together to fight dead-beats among pupils—pupils who run up a bill with one teacher and then go to another teacher and do the same thing; get together to fight dead-beat managers and agencies; get together to raise the money standard of the musical profession.

If you can't get together on those grounds you can't get together at all. You certainly can't get together on artistic grounds. Bread and butter comes before art.

TONAL OR ATONAL

Arnold Schoenberg made an address recently at the Ecole Normale de Musique in Paris, his subject being Tonal or Atonal. The address was published in full by the Paris musical monthly, *Le Monde Musical*, with apologies for the great German modernist's imperfect French, and cannot but be of interest to musicians who are interested in present day problems of creative music (a few of them are!).

Schoenberg, it will be remembered, commenced his career by the composition of works in large form with a tremendous apparatus. The idiom of these works was very much that of Wagner and Strauss. The works were excellent and it is to be wondered at that a composer of such obvious talent should turn his back on all that he had done and adopt entirely new methods—new not only to himself but to the whole world.

In his address at the Ecole Normale he explains, or attempts to explain, his theories. He says: "Tonality arises from the laws of sound. But music obeys also the laws of sound in combination with rhythm, and, in the highest degree, the laws of logic. . . . There is no reason, physical, aesthetical or logical, that obliges a musician to make use of tonality."

Further on he says: "I do not claim that consonant harmonies should be excluded from our music, but I do believe that we have not yet discovered a method for their employment." He explains that in his opinion a long piece of music is impossible unless it is made comprehensible by the use of words, and that, if one has a tonic chord, one must have dominant, subdominant, etc., for which there is not room in these short forms! "The use of a single tonic chord would bring with it such consequences and would take so much space that it is incompatible with my conceptions."

"In my form," he says, "there is not room for the treatment of each chord separately. It is a style wherein the friction which arises between the various sounds transforms itself into heat, into electricity, into a motive power which forces the sounds to produce motives, the motives themes, and themes to express ideas."

"The emancipation of dissonance was unconscious, with the supposition that its comprehension could be guaranteed if favored by certain circumstances. . . . I am he who has pushed furthest the emancipation of dissonance. This action, which has often been condemned . . . corresponds with the logical development of music."

Schoenberg claims that it was a result of his efforts that no long pieces are now being written, unless they have words. Also, that he was the inventor of the new mode of writing—some time before he wrote his *Method of Harmony* in 1910. In this method of harmony he explains that the difference between dissonance and consonance is not that of a contradiction but is gradual, since the consonants are merely the lower partials while the upper partials become more and more dissonant.

That the upper partials become more and more dissonant is, of course, fact, but that does not by any means prove that a system of harmony can be built upon the assumption that these partials, all or any of them, can be used for harmonic purposes. The partials become weaker as they ascend, and in their upper regions are altogether inaudible even with resonators. Furthermore, there is no proof and never has been that the partials are used to make the harmonies now in use. The fact that the notes in simple harmonies are in small vibrational ratio to each other, and that the partials are in the same ratios, may be mere coincidence. Also, the minor triad, which was probably the first triad to be used in harmony, does not fit in with the scheme of partials. It is, even today, not definitely known how it should be tuned, or whether there are not several tunings for it.

Schoenberg and others who build compositions on theory are probably following the wrong path to genuine musical creation.

From the *Mirror*, London: (Warden, entering condemned cell) "There is no hope of a reprieve. What is your last request?" (Convict) "I would like to learn the piano." Such a thing would be possible in our country; but in England there is no delay of three or four years before the execution takes place.

VARIATIONS

By the Editor-in-Chief

We are in receipt of the following communication which we take pleasure in reprinting:

Sycamore Nook, California,
February 8, 1928.

Dear Variations:

I first of all want to thank you cordially for the nice recognition you gave my "cantata-opera" last week, and to tell you at once that I agree with practically every word of it. At the same time won't you permit me to add a word about it, so that your readers and everyone who comes across this short note of mine, and who takes the good old MUSICAL COURIER—the big friend of American music and the American musician—may sense my original purpose, and not read into my efforts in The Sunset Trail, something that was never intended? I am sure your sense of justice will allow me the use of this present space? Alright; let me begin:

Every critic on the daily papers in New York and not a few of the musical scribes in the music journals, seem to blame me for making a cantata out of an opera, when the truth of the matter is that I wrote this work not as any opera, but as an operatic cantata to be given in concert form, either with piano or a small orchestra. Given as all other choral works containing a few solo parts, are given. In a concert hall. Given, as Coleridge-Taylor's *Hiawatha* is given, for example. It never occurred to me, and I say that with all the honesty in my being, that The Sunset Trail would find its way to any opera stage. And great was my surprise when it was done as an opera in Denver by my good friend John Wilcox and his magnificent choral body, some years ago. That it was liked by the public even in that form really surprised me.

At the same time the thought of its going on a stage with costumes and scenery made me highly nervous. And when the American Opera Company, through its original and artistic Mr. Rosing with the assistance of that fine conductor, Frank St. Leger, told me that they had done it at Rochester in operatic form it frightened and alarmed me, but the fear was not to be compared to that which came to me when they said it was to be included in the repertoire of the company at the Gallo Theater, New York. That brought about a downright panic and I don't care who knows it.

Having sold the work to my publishers who control the rights for performance, I had no authority to say: "Gentlemen, you must not give the work as an opera; it is dangerous and every critic in New York will give us the devil. Stop, before I shoot you."

Anyway, dear Variations, the thing went on and now you know the results. The large audience at each performance has actually liked it in the operatic form. Why, I know not. But I do know why the critics do not like it. The fact is apparent. The book by Mr. Moyle perhaps does not have enough of the "theater" in it, nor was it intended to have when I agreed to write the work. May I reiterate and reiterate strongly the sentence: "I wrote this work not as an opera (or as I have written my *Shanewis* and *A Witch of Salem*) but as a cantata; never intending it for performance with costumes or scenery."

The late Mr. Moyle may have started out with the thought of its being an opera, but, truthfully, I did not. There you have my own sincere statement about it. And now, why all that argument pro and con, with actual criticism directed toward the composer for having written an opera which lacks the necessary theatrical values? Do you think it right or just that I should be attacked for something I had no part in?

Now, all this sounds mighty ungrateful to those dear fellows in the American Opera Company who were good enough to think that the public would like this cantata operatized. They seemed to feel that its appeal in that form was strong enough to carry it through. If it has not been, then that is up to them to find it out. Newspaper critics have never, according to my historical knowledge, made or unmade a work of value. If the public likes it, it will prosper. Do you agree? I am told that the New York public actually fancied the cantata as presented so artistically by the courageous American Opera Company.

But for heavens sake, don't accuse me of having tried to write a real opera in The Trail. It needs no defense whatever as a choral work in a concert hall and I am not ashamed of one note, nor of Mr. Moyle's text of this work in that form. And I insist most vehemently through you, Mr. Variations, that all my friends over America who may read this, stop at once knocking the composer for a thing he was not responsible for. And I hope that Mr. Rosing's fine presentation of the work will lead choral organizations over the country to do this work as I intended it should be given. I am told it is highly effective with an oratorio society, and in that form is not subject to such criticisms as have been made, but is accepted on its face value.

Thanking you for giving me this space, and with gratitude for what THE MUSICAL COURIER always has done and is doing for American composers, I am, sincerely yours,
(Signed) CHARLES WAKEFIELD CADMAN.

P. S.—I am deeply grateful for your splendid review of the work in the news columns, as written by your assigned reviewer for the occasion. He surely sensed the point of its inception, and so did you in Variations. If this letter of mine does not appear in the MUSICAL COURIER, I am off you for life. Best regards.
C. W. C.

Not for the life of us would we have Cadman off us for life and therefore this presentation of his just side of the case.

If there is a better musical lecturer than Walter Damrosch, tonal circles have not yet discovered him. His talks at the Young Peoples Concerts and over the radio are the most interesting and illuminative utterances to be heard from any public speaker on music. About 7,000,000 persons are said to listen to the Damrosch weekly radio remarks; the number of hearers should total 70,000,000. We were reminded of Damrosch when the February number of

Ursula Greville's bright and lively little musical magazine, The Sackbut, came to our desk from London.

It contains an article called Talking on Music, by Basil Maine. He writes, among other things:

The nature of some of the difficulties which listeners encounter in attending to musical programmes can be indicated by citing one or two examples. Here is a quotation from a letter which I received after one of the talks on 'Next Week's Broadcast Music'. (I have chosen this one as being the most frequent type of letter.) "I wonder if you can help me to solve a problem which has been troubling me for some time past. I can appreciate Wagner's music almost without exception, Chopin, and most of Schumann. Haydn I find dull for the most part. But I have no conscience about him. I have a conscience, however, about my inability to care for Bach. I feel that the fault is mine. How can I remedy it?"

Mr. Maine says that the most he could do was to give this wary answer:

"Do not expect from Bach the things that Bach cannot give. Perhaps you listen to his music with a mind and judgment already coloured by Wagner's music. In any case listen actively, and try, as an experiment, to follow an inner part (the tenors or contraltos if the work is choral) right through a given movement. You will at least become interested in the progression of the music, and that is a big step in the right direction."

Mr. Maine should have been present at the Young Peoples concert last Saturday afternoon, when Mr. Damrosch described to his listeners an orchestrated prelude and fugue by Bach. It was the simplest, most intriguing and illuminative description we have heard in that line.

Sometimes critics attain a certain negative kind of immortality through their errors of judgment and the violence of their unfairness. Hanslick is remembered chiefly because of his denunciation of Wagner; Ruskin because of his diatribes against Whistler; Krehbiel because of his misunderstanding and abuse of Richard Strauss. Those critics, however, who may have a lurking ambition for posthumous fame based upon attacking modernistic composers should be careful, as the public forgetfulness which engulfs most of them so quickly is certain also to fall to the lot of their defamers.

The International News Reel called us up to find out the whereabouts of a person whose name we understood as "Charley Oppen." After several repetitions of the request it finally dawned upon us that the person desired was Chaliapin.

Apropos, one may now telephone to Germany from New York for \$82.50. We are pondering whether to spend that amount to call up Frankfurt and say: "Did you really like Bartok's piano concerto? Neither do we."

Lawrence Gilman is up in arms against the long prevalent assumption (helped along by Berlioz most unfairly) that Haydn should be referred to as "Papa" and regarded as a sort of amiable spinner of gay little tunes, and merry rhythms and harmonies. Gilman points out that Haydn also was a master of counterpoint, of pathos, of dramatic expression, and a "surprising modernist." That is indubitably true. Study his piano sonatas, his symphonies, his chamber music works, and see how deeply indebted to him were Mozart, Beethoven, and Schubert, not to mention the lesser crew that followed.

At the League of Composers' concert last Sunday, Quinto Maganini presented his flute sonata in which, according to the advance notice, he "endeavored to create new sound combinations, contrapuntal effects, and rhythmic devices as a release from the boredom of diminished sevenths, augmented triads, authentic

cadences, endless thirds and sixths, the stereotyped fugue, and monotonous rhythms." That is a bold way to talk about Bach, Beethoven, and Brahms.

The other day someone referred to Siegfried, son of Richard, as "L'Aiglon Wagner." It reminds one of the days when French critics used to call Massenet, "Mlle. Wagner."

Moriz Rosenthal is a marked man throughout the circles of the modernistic musical Mafia. In the interesting analytical annotations which he compiled for his recent recital here, he says that "Chopin's harmonic style is grandiose, even unapproached."

By the way, some hollow eyed and furrow browed young pianists still are trying to figure out how Rosenthal does the two hand downward octave glissando with which he ended Chopin's black key Etude at his recital here last Saturday afternoon.

If Wilhelm Furtwaengler sent any loving memento to our Philharmonic Orchestra directorate on St. Valentine's Day last week, the mail must have miscarried.

Three pieces of great good luck came to musical persons here last week. W. J. Henderson won a Ford Sedan at an exhibition. Fortune Gallo made \$26,000 in Wall Street on Bancitaly stock. We had an evening off from operas and concerts.

Sir Henry Coward, excellent English musician, has a few things to say about jazz. For instance:

It is a low type of primitive music. It is decidedly atavistic. It is founded on crude rhythms suggested by stamping the foot and clapping the hands. It puts emphasis on the grotesque by bangings and clangings of pots. That has to a great extent gone now, but the same spirit is present. This is heightened by the exaggeration of syncopation and the mauling, twisting, and breaking-up of ordinary rhythms in the frenetic melody instruments. In addition to this it debases both music and instruments by making them farcical. The noble trombone is made to bray like an ass, guffaw like a village idiot and moan like a cow in distress. The silver-tongued trumpet is made to screech, produce sounds like drawing a nail on a slate, the tearing of calico or a nocturnal tomcat.

From which we gather, after careful reading, that Sir Henry does not like jazz.

Speaking of Korngold, the Hamburg correspondent of the New York Herald Tribune (quoting Hans von Bülow) says that "He developed from a genius into a real talent."

The real helplessness of the modernistic brigade is disclosed by their current reversion to the ancient forms of the concerto grosso, fugue, oratorio, sonata, rondo, scherzo, and the like. No new musical form has been invented since Liszt condensed the conventional symphony into the symphonic poem.

If architecture really is frozen music why not put more of melody into the plan of some of the latest New York buildings?

A horribly Broadwayish person writes to this department: "If finished musical creation flowed from the American soil as freely as crude oil, everything would be hotsy totsy here. What do you say?"

The little son of David Saperton, the pianist, was taken to the Hofmann-Luboschütz sonata recital here not long ago. The lad cried out: "Oh, look, violin and piano! Just like a restaurant."

Coolidge will become the patron saint of music reviewers for his recent godlike words: "There is always need for criticism."

LEONARD LIEBLING.

THE PESSIMIST MAKES McCORMACK LAUGH

John McCormack likes a good laugh, and somebody provided him with one recently. It happened that when the tenor was stopping at the Galvez Hotel in Galveston, Tex., he received a clipping somebody sent him from a New York Sunday paper about the concert business being dead. It was one of those periodical wails that some people of pessimistic pose set up so as to get their names in print—or perhaps because they really believe it. Anyhow, McCormack and his crowd sat down and laughed at the thing, as well they might. For McCormack had just sung for a packed house at the City Auditorium, and a few days before had done the same thing at San

Antonio, at Austin, at Dallas, at Fort Worth and at Wichita Falls. The attendance at these six concerts totaled twenty-five thousand. McCormack has four more dates scheduled in Texas—Houston, Beaumont, Amarillo and El Paso—and advance reports indicate that the average attendance will be about the same as it has been so far. With ten cities in one state turning out a gross attendance of between forty and forty-five thousand to hear one artist, and the alarmist still shouting that the concert business is dead, it is no wonder McCormack has to laugh. The rest of us would do well to laugh with him. It is the best of all answers to such death gurgles.

GIVE THEM SUPPORT!

[The following letter is interesting. Although it confines itself to a discussion of the problem of a single man, the same problem is faced by nearly every composer in America, and it is a fact that more and better work would be done if composers of merit could be pensioned. In the good old days of which Mr. Osborne writes, the nobility employed house musicians or ordered works for performance in their castles from the best composers of the time. To a very small extent this plan is being carried out today in America by organizations. Whiteman has ordered several works and paid for them. The Metropolitan Opera Company ordered The King's Henchman and has ordered another opera from Taylor. The New York Symphony Orchestra has ordered several works to be written for it. Mrs. Coolidge, who gives the Berkshire Festivals, has ordered some things. And so it goes. But of course these are mere drops in the material bucket, and—for instance—Deems Taylor, in spite of his great success with The King's Henchman, is now working hard to earn his living, while he is writing another opera for the Metropolitan.—The Editor.]

I have just finished reading the article in the MUSICAL COURIER about the dearth of American composers, and I take the liberty to write a private letter to you on this subject according to my observations, which have been extensive.

I am convinced that the sole reason for our lack of outstanding American composers is the economic one. Normal American men want homes and families of their own, and being American men, they never waver in their efforts to maintain that home and family in comfort and even luxury. Does this leave them much time for composition, even if they are talented and trained musicians? It takes time to write operas and symphonies, and how is a man and his family to live if this man does not commercialize his time?

I know a young man in Chicago, and I suppose there are others like him in America (this one is well known among musicians in Chicago) who could be one of America's greatest composers if he had the time to write. He is practically self-educated by the route of being violinist and leader in dance and show orchestras on the road and later arranging, orchestrating and composing for a living, which he has been doing and doing well for twenty years right here in Chicago. He is forty years old now, has a wife and child, two old dependants, is buying a home and maintaining an arranging office in the Loop. He earns around five thousand a year and it takes every cent to meet his obligations and have a two weeks' vacation every year. He writes notes fifteen hours every day, every day in the week, year in and year out. He does high class work and gets good pay, but nevertheless it is done by one hand and it is his sole means of living. What time is left him for big composition, although he has ideas and sketches galore? But in spite of this my friend has written about fifty beautiful songs, which he never bothers to show unless someone asks to see them. Due to this latter fact, he has had seven songs and one small symphonic sketch published. A New York firm accidentally happened upon forty-eight small numbers for movie organ and has published them in two volumes, each number a little classic gem. He walks away with

prizes in every prize contest he enters which are unfortunately few as he does not have the time to write the material.

He has just written a short cantata (for which he was paid \$200), which is to be published and sung in New York, and will undoubtedly be talked about. But without that little \$200 it never would have been written.

Wouldn't it be a splendid idea for a fund to be created, say, by the government, for the help of these men who have proved themselves worthy to write? The old classic writers were pensioned by royalty so they could have the leisure to compose, and even then some of the old masters starved to death and dragged their families through hardships, things a self-respecting American will not do.

The composer I have been referring to, said hundreds of times, "I will be a man and a good provider for my dear ones first; the fire of composition which burns in me will have to be quenched for the time being."

Is it not a pity for the world to lose so much beauty from the soul of such well balanced, serious, routined and talented musicians?

(Signed) ALBERT OSBORNE.

POMPEIAN TROMBONES

One thousand eight hundred and thirty-eight years ago, in 79 A.D., while the inhabitants of Pompeii were going about their daily tasks and amusements very much like the inhabitants of small cities today, a column of smoke and fire, which the Roman author, Pliny, describes as shaped like a pine tree, belched from the crater of Mount Vesuvius. The bright day was changed to a horrible night and the blue waves of the Mediterranean agitated with the earthquake, which shook even the foundations of the deep. Burning lava poured down the mountain side, destroying and burying all before it. And then an immense pall of ashes fell upon the town, hiding the tallest tower and filling the deepest well. Many escaped destruction and fled before the cinders could bury them. Some of them returned a few weeks later to tunnel through the crust and hunt for treasures left behind them by the inhabitants in their terror. But after a while the survivors died.

During the wars and tumults of the declining years of the ancient Roman Empire, the inhabitants of Italy had little inclination to seek for lost wealth among the ash heaps near the base of Mount Vesuvius. And so it came to pass that Pompeii was forgotten. For more than a thousand years it lay undisturbed beneath its winding sheet of ashes. The Roman sentinel stood at his post as silent and as dead as the lava and cinders that entombed him. The baker fell beside his oven, the smith upon his anvil. Bathers sank in waters when the sulphurous fumes asphyxiated them, and the sick man on his couch found relief at last. Two thousand skeletons have been discovered, together with innumerable utensils of their daily life and occupation. Mural decorations still adorn the ancient walls, which now again behold the glory of the sun. Mosaics, marbles, bronzes, all attest the art of the long departed citizens of Pompeii. We find that the ancients knew how to make a cylindrical tube and could fold it into a compact form. They were far in advance of Medieval Europe. The walls of the House of the Gladiators in the newly excavated city of Pompeii are ornamented with the fresco of a trumpet almost exactly like the modern military trumpet.

From its resting place for nearly 2,000 years was dug up an instrument which is no less than an old trombone. The editor of the London Musical Review for the year 1820 says, in a footnote at the bottom of page 278, that "the lower part of it is made of bronze and the upper, with the mouthpiece, of solid gold. The King of Naples made a present of it to his present Majesty (George III); and from this antique the instruments now called by the Italians tromboni have been fashioned. In quality of tone it has not been equaled by any modern make, and perhaps it has done more toward augmenting the sublime effects of the orchestra than any one of the known instruments."

We agree with the editor of 1820 that the trombone augments the sublime effects of the orchestra, but we cannot accept his statement that our modern trombone has come to us through this ancient Pompeian instrument. The modern instrument is, of course, a descendant of the ancient, but we should have known all we know today about the trombone if the site of buried Pompeii had never been found. The ancient instrument was reposing in its tremendously long silence when Hans Neuschel, of Nuremberg, was already famous in Germany as a maker and player of the posaune, by which name the trombone is still called in Germany.

When Columbus was sailing over the unknown seas to find America, Hans Neuschel was practising the slide trombone, at least two centuries before the Pompeian instrument was discovered. But no one now can tell who blew the first trombone.

MONTEUX CORDIALLY RECEIVED

The cordial reception accorded Mr. Monteux upon his first appearance in New York as guest conductor of the Philadelphia Orchestra—his first New York appearance since he appeared here as leader of the Boston Symphony in 1924—was highly gratifying to those who have not lost their sense of values as to the art of orchestral conducting. Sincerely modest and altogether lacking in showmanship, this musician invariably succeeds in leaving his impress as an artist on those familiar with his work. A significant commentary on the French leader's success here was provided by the tributes paid him in the press. Thus, Lawrence Gilman, in the Herald Tribune, remarked: "Hearing Mr. Monteux conduct last evening music as varied as the great overture of Gluck, the Concerto Grosso of the unrepentantly hard-boiled Mr. Hindemith, the amiable Bourrée Fantastique of Chabrier and the indiminishable Seventh of Beethoven, we were impressed anew by his rare virtues as an interpreter. He has, as a musician, sensibility and fine intelligence. He has that priceless, conductorial gift, an intuitive awareness of style." To Olin Downes, in the Times, Mr. Monteux "is a rarely eclectic and progressive musician who embraces classics and moderns in the list of his appreciations. To read Gluck, on the one hand, with so genuine a sense of his dignity, his classic serenity and also dramatic power, and then turn to Hindemith, to a music inhabited by dissonance and a certain swift energy which causes it to revolve until the parts of the tonal machine are red hot with their own friction—this is to be both a sound and an imaginative artist. . . . The concert in its entirety was an admirable exhibition of virtuosity on the part of the orchestra and of exceptional enthusiasm and musicianship on that of the leader. Mr. Monteux had reason to be gratified with his welcome by the audience."

Jacques Thibaud, January 19
(Philharmonic)

EVENING WORLD
The saving grace of the concert was supplied by Mr. Thibaud's fastidious and patrician art.

EVENING WORLD
... a fine and distinguished tone, which at moments became unearthly in its purity. . . .

EVENING WORLD
... displayed a jewelled workmanship surpassed this season by none of his rivals.

JOURNAL
Mr. Thibaud was in strikingly fine form.

JOURNAL
He played the Beethoven concerto . . . so well one forgot how fearfully often fiddlers hand it to one.

Post
The feature of the evening was disappointing for Jacques Thibaud was far from his best form. . . .

Telegram
... seemed bent on obtaining bigness of tone without due regard to quality.

SUN
Intonation was at times in fatigue uniform and there were slovenly passages.

Post
Jacques Thibaud was far from his best form.

SUN
Nor was there ground for ecstatic laudation of the soloist's reading of the composition.

Leon Goossens, January 22

HERALD
Mr. Goossens is clearly a master of his instrument. He phrases with taste, his rhythmic sense is vital and precise, he has a wide dynamic range; he is musical in his instincts—an artist as well as a virtuoso.

AMERICAN
Leon Goossens is a master of the instrument. . . .

AMERICAN
It (Eugene Goossens's concerto) is a sensitive piece of writing . . . typically pensive melodic

EVENING WORLD
... he experienced not a few difficulties of pitch and used tone which had a sort of dryness and vacancy in comparison to the first oboists of the Philharmonic, Boston and Philadelphia orchestras. Any of these gentlemen could no doubt provide a recital less monotonous and unexciting.

Telegram
... we have . . . oboists who can play him into outer darkness.

Telegram
The worth of newspaper space being what it is, consideration of such twaddle may be fore-

What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

charm and fragile harmonization. . . . gone without any heinous betrayal of obligation.

Benno Moiseiwitsch, January 22

Post
Beethoven's Sonata appassionata was played with fine colorful expression and clarity. . . .

AMERICAN
... ingratiating artifices of tone and technique. . . .

HERALD
Mr. Moiseiwitsch is a good Chopin player.

EVENING WORLD
His bowing was admirable in

EVENING WORLD
The Beethoven Sonata was sadly dismembered and brutalized, and devoid of impelling force.

SUN
... occasional brittleness of tone and haphazard finger work.

World
... something akin to the mood guided his group of Chopin.

Henri Temianka, January 23

EVENING WORLD
A little more flexibility of the

flexibility and remarkably light and agile.

Joseph Szigetti, January 23

HERALD
Fine musicianship shown by Szigetti in Carnegie recital . . . stimulating performance.

Times
His tone was fine spun in timbre and accurate in pitch, and his phrasing artistic.

Times
It (Roussel sonata) has lyric moments of grace and charm, especially in the second movement, a largo with melancholy and interesting in its varied tonal modulations.

Gitta Gradova, January 24

World
Her technique, brilliant and faultless, never was obvious. She seemed to regard it merely as an adjunct to basic musicianship, an acquired facility which naturally would lead her to the higher planes of genius.

SUN
She is a very gifted artist and unusually strong and imaginative in her interpretations.

Tribune
... was at her best in such pieces as De Falla's Danse Rituelle du Feu. . . .

Wrist, a more sensitive application of the bow in the lighter and swifter passage work would mark Mr. Temianka as an artist.

EVENING WORLD
... deplorable backslidings in regard to refinement of style . . . and accuracy . . . fell short of expectations.

Telegram
His tone . . . was thin and of a scrappily description, and his interpretation was singularly devoid of . . . distinction and style.

Telegram
... there is absolutely no need to describe this music. It is the sort of thing which, as they say in Paris, "paralyzes the brain." Worse trash has never smitten the tough ribs of old Carnegie Hall.

EVENING WORLD
These many listeners were evidently carried away with the artist's showy virtuosity. For when it came to beauty of tone and depth of interpretation the lapses were all too frequent. There was a want of sensitiveness and soul that could not be atoned for . . .

Tribune
... sensitive phrasing and subtle perceptions are not her marked assets.

World
... quite another De Falla from the man who wrote it.

Tuning in With Europe

Beecham Spills.

This was the waggishly punning title of one of the many editorials in which the London press excoriated the incorrigible Sir Thomas for telling America the bitter truth about English music. Funny, these Englishmen: they've been listening to much the same patter for years. Did they expect that the moment their favorite enfant terrible set foot on American soil he would behave like the Home Secretary or a vicar of the Established Church?

* * *

Here in England, whenever Sir Thomas opens his mouth to speak reporters seem to spring out of the ground. There are a lot of people, probably, who go to see him conduct only in the hope of his breaking into speech. Now when Sir Thomas has had such a fine audience as the American ship reporters do they expect him to be silent, and conduct? Here's hoping that his courage will not desert him when he gives us his opinion on the U. S. A.

* * *

Another Promissory Note.

The Incorporated Society of Musicians of Great Britain, a honorific body which distinguishes itself by an annual banquet, happened to be in session when Sir Thomas spilled the beans. It hastened to "dissociate itself" from the opinion that the English are "lazy" and that English music is a "perpetual promissory note." And the musical Pooh-bahs added that they "look forward to the future with feelings that are absolutely undismayed." In other words they re-indorsed the promissory note. This is, in fact, their usual occupation when they don't happen to be fulminating against jazz (which the English are subsidizing so generously while their symphony orchestras starve).

* * *

The Poor Little Rich Boy.

Returning to the mercurial Sir Thomas, he is the kind of person who become heroes of legends while they are alive. One of the stories that are told about him concerns his first encounter with the income tax authorities. "Why do you send for me?" he is reported to have told the commissioners. "I am a pauper. I live on charity."

"What do you mean?" said the commissioners.

"I live on the charity of my father, Lord Pills. He gives me money and I spend it on music."

* * *

Another time, according to a former co-conspirator, "Tommy" Beecham walked into the bank in the building of the Beecham Estates corporation and asked for five thousand pounds. He was told that his account at that bank was overdrawn, but Beecham returned to the charge.

"I don't know what you mean," he said. "I want five thousand pounds to spend on British music. I

want money and I come to a bank. What else is a bank for?"

* * *

Sir Thomas in Bond Street.

There is also a delicious tale about Sir Thomas driving a car down Bond Street, one of the most crowded, narrow shopping streets in Europe. He got stuck and the traffic got clogged. After watching his futile attempts at backing and twisting the traffic cop told him he had no business to drive a car. Unperturbed, Sir Thomas looked up at him seriously and said: "Quite right, I absolutely agree with you. I don't know how to drive this car and have no business to try." Then, climbing out: "I say, would you mind pushing it out of the way? I'll send for it later." And walked away.

* * *

Once, the story goes, Sir Thomas was a half hour late at a concert in Oxford. The orchestra and everybody was excited, and the audience restless. Finally the conductor turned up, cheery and calm as ever. His first words were: Where can I get my beard trimmed? And, they say, he got it trimmed before the concert.

* * *

Finding Room for Everybody.

Before a Covent Garden rehearsal at the beginning of a season there was an incipient revolt, because the orchestra had been augmented and the men were crowding and jostling each other in the pit. They threatened to strike unless they were made comfortable. The management was in a panic. When Sir Thomas arrived he was met in the lobby and told about the trouble. He never even stopped. Walked into the pit, took his place and addressed the men thus: "Gentlemen, I am sorry you are so crowded. All those who can't find room we shall have to dispense with." They all found room.

* * *

No Disputes.

Disputes with singers Sir Thomas doesn't fancy. So he usually provides himself with understudies in case of trouble. Once a very proud prima donna (no other like her!) came to a rough place and began to insist on her interpretation of a certain passage. Sir Thomas merely yawned, rapped the desk and passed the word to someone in the wings: "Another soprano, please!"

* * *

It isn't likely that a man like that is going to care about a few editorials and the excommunications issued by the aforesaid pooh-bahs. He'll probably say something naughty—and perfectly delightful—when he arrives. And the English public will flock to hear him say it. C. S.

A FAMOUS VIOLIN

The sale, recently negotiated through Jay C. Freeman, violin expert of the Rudolph Wurlitzer Co., of the famous "Le Rossignol" Stradivari to Lea Luboshutz, teacher at the Curtis Institute of Music, is of more than passing interest. This violin was once known as the "David Laurie" and was built by Antonius Stradivari in 1717, when he was seventy-

News Flash

Ovation for McCormack in San Antonio

According to a telegram received from Mrs. Stanley Winters of San Antonio, Tex., on February 9, John McCormack received an ovation from the largest audience of the season and was never in better voice.

three years old. The years from 1712 to 1717 resulted in the production of the most famous Stradivari—the "Duport," "Romberg," "Davidoff," "Sarasate's "Boisser," the "Sancy," "Alard," "Baron Knoop" and "Titian," belonging to Joseph Joachim, the "Lipinski," now belonging to San Malo, the "Massie," "Cessol," "Sasserno," "Le Rossignol," "Maurin," and "Lauterbach," as well as several famous cellos.

"Le Rossignol" once belonged to Charles Lamoureux, conductor. It has been highly praised by Alfred E. Hill, well known expert of London, who calls it "one of the supremely fine existing examples of the master's work." Its varnish is unusually beautiful. That there should be a commercial house in America able to employ so great an expert as Mr. Freeman and in a position to deal in such great instruments as this and many others of like value which have passed through the hands of the Wurlitzers or are now in their possession, is a matter for sincere congratulation. It is due largely to the foresight of Rudolph Wurlitzer that America now has the greatest collection of famous violins of any country in the world. And it is to America that musicians must turn if they would become possessed of all that is finest in musical instruments. It is needless to say that this is the result not only of business acumen of a high order, but also and chiefly because of the passionate enthusiasm of Mr. Wurlitzer and his associates for these wonderful instruments.

Obituary

AUREL KERN

Aurel Kern, a highly esteemed member of Hungarian musical life, died suddenly on January 20, at the age of fifty-seven. At one time Director of the National Opera, he was President of the National Conservatory of Music until shortly before his death. He was equally well known as a composer and musical critic. His death was followed by that of his wife who committed suicide on the same evening. She was the granddaughter of F. Pulszky, who with Kossuth visited America after the revolution of 1848. A. T.

GEORGE VON R. SHIEL

Some time between February 10 and 13, George Van Rensselaer Shiel, vocal teacher, died while asleep in bed at his Carnegie Hall studio, New York. He was found on Monday. He was accompanist for various vocal teachers, some time ago opening his own studio. The funeral took place at the Campbell Funeral Church, February 17.

Musical Courier Forum

Charles E. Nixon Writes from Florida

From his home, Jasmine Lodge, in Valparaiso, Fla., Charles E. Nixon, well known American writer, and for many years able critic on the Chicago Daily News, writes to the MUSICAL COURIER as follows:

"Things down this way are about the same with us on our small reservation. We have had ice four days in succession, which they nominate as 'Unusual' every time they have an earthquake in California. Visitors are coming in to play around the golf course of the Chicago Country Club. 'From the papers we observe that the Civic Opera is doing great this season—bigger and better than ever. The new opera house, twenty stories high and covering an entire block, will be on a par with the big doings in the growing and greater Chicago, where the buildings go sky high and the taxes keep pace with them.

"To fall back to our old time interests, I naturally scan the critical columns from time to time as it concerns music generally and opera particularly—and they leave me more or less hazy, and feeling guilty for having penned a lot of words in my time along the same lines. The reading of a recent article in The Saturday Evening Post, under the caption 'Are Editorials Worth Reading,' attracted my attention. It is not commonly realized that some of the best criticism of literature, drama, music and such things printed in the American newspapers appear in the editorial columns rather than the columns devoted to them—'When your editorial writer turns critic he is able to couch his remarks in much better English than most writers employ. His work lies regularly in the field of analysis, which is the very essence of criticism, so that he can say with perfect ease what he means. Also since his page is addressed to the general public and not to a limited few, he must keep his feet on the ground, use plain words, argue his case with

sense and reason. Thus he avoids the fault which is the curse of critical writing on American newspapers—the Critic stuff, which is only too often giffing nonsense."

"This is rough on the Boy Scouts and the Old Timers—but we can only echo 'Mea Culpa'—and bow our heads under the old sign in the Western music hall: 'Don't shoot the pianist. He is doing the best he can'—"

"I observe by the papers that Miss Harshbarger is organizing, or something like that, against the exorbitant demands of the concert artists. Poor Geniuses, what a time they are having with talking machines engraving and releasing the best voices and the finest instrumental effects, and now the remorseless radio broadcasting all sorts freely, if one only listens in, and static is not in cussed opposition. Schumann-Heink has fared well, but John McCormack is still in robust health—so what will the more modest and less gifted musicians do to live by the magic of their music? Then again, there is the popular opposition of the Silent Drama of the screen, and its noisy and noisome side-show of jazz to entertain the multitude and make the sensitive and judicious sigh, for the uplifting art of melody.

"As the aged hermit remarked: 'That which is, is,' so I am glad to observe that pianos are still selling, young voices are still lifting in song, and all will go well. I hope that it is going that way with you and yours, and that business keeps brisk and growing brighter.

"Now that Chicago is truly Metropolitan with a great Grand Opera of her really own, it might appear fitting that she should have an Opera Comique like Paris the beautiful. You could advise with those admiring this form of art, and manage it, too. Something to think about for the future. New York keeps multiplying theaters, but they have overlooked this.

"We hope that confidence has been restored in Florida and this Northwest section, the truly beautiful, may come more

into the popular running this year. But you never can tell how a frog will jump! Not that the public croaks or is froggy like the famed drama of Aristophanes, but it is ever open to surprise moving in the easiest direction."

Kalnus a Latvian

To the MUSICAL COURIER:

In a short article in the December issue of the MUSICAL COURIER, I was referred to as a Russian. You can see from the inclosed article that your paper is read also in Riga, for your reference to me is quoted therein.

I was informed that several other Russian papers mentioned this matter in their columns.

Following is a translation of the clipping, which I attach: "The American music journal, the MUSICAL COURIER, has printed in its columns some kind words of welcome to our compatriot and composer, Alfred Kalnus, but erroneously referred to him as a Russian organist and Russian composer, who has written Russian operas and conducted Russian choirs and symphony orchestras. We take it that the MUSICAL COURIER was not aware of the fact that Mr. Kalnus is a Latvian and that this got into print without the sanction of the gentleman. Mr. Kalnus is a real Latvian. We are certain that correction will be made of this error."

If you can possibly do so, will you please make correction of my nationality, and I am sure you will gain many friends in Latvia, the paragraph to read: "In the December 8 issue of the MUSICAL COURIER, Alfred Kalnus has been erroneously referred to as a Russian composer, organist and conductor. Mr. Kalnus is a Latvian."

Thanking you in advance, I am,

Very truly yours,
(Signed) ALFRED KALNIUS

Chicago Chapter of International Society for Contemporary Music Presents First Program

Frederick Stock Introduces New Chapter—Chicagoans Represented on Program—Rachmaninoff, Seidlova, San Malo, Esther Dale Among Week's Recitalists—Other News Items

RACHMANINOFF AT ORCHESTRA HALL

CHICAGO.—That giant of the keyboard—physically, mentally and musically, Rachmaninoff held an audience completely enthralled by his great mastery, at Orchestra Hall on Sunday afternoon, February 5. It was an audience that packed the hall from every seat on the stage to the uppermost gallery and which applauded Rachmaninoff so eagerly that pandemonium reigned supreme and encores became the order of the day. The great pianist played as though inspired; old familiar numbers took on new glitter and life under his master hands, and the result was piano playing that one hears but seldom in a lifetime. It was an unforgettable recital for all present.

ISABEL RICHARDSON MOLTER'S RECITAL

A very large and demonstrative audience attended the Isabel Richardson Molter recital at the Playhouse on February 5. A dramatic soprano who has won recognition in all the principal points of America, Mrs. Molter is, first of all, a mistress in program-making, then a faithful interpreter of the classics as well as modern songs. The voice is voluminous in all registers, produced with understanding, and of agreeable quality. Its possessor knows how to modulate it to render the meaning and desire of the composer, and if in this review none of her program numbers are mentioned, it is due to the fact that unless the program in its entirety were published, an injustice would be made to the songstress, whose emphatic success was in every respect deserved. After her Russian group, girl ushers came down the aisle

carrying baskets and bouquets of flowers, tributes of admirers for one of their favorite singers.

Mrs. Molter is fortunate in having such an expert accompanist as Harold Molter.

ANCA SEIDLOVA MAKES CHICAGO DEBUT

A newcomer in our midst, Anca Seidlova provided a pianist of no mean ability in a colorful program at the Goodman Theater, also on February 5. The five movements of Brahms' Sonata, op. 5, served to bring into display a brilliant technique, a singing tone, imagination, intelligence and deep musical feeling. Debussy's Prelude in A minor and Ravel's Sonatine were given with classic clarity and afforded full sway to her emotional powers, controlled tone and fleet fingers. A most enthusiastic audience manifested its delight in buoyant manner. Other numbers on the program were by Suk, Smetana, Peterkin, Pick-Mangagalli and Liszt. These were not heard by this reviewer.

PABLO CASALS

For those who enjoy cello playing that borders upon perfection, there was a treat in store at the Studebaker, where Pablo Casals held his listeners under his magic spell, also on Sunday afternoon. He had the "co-operation of Nicolai Mednikoff at the piano," as the program had it.

UPTOWN CONCERT

Out at the Aragon ballroom the Uptown Civic Concerts are drawing huge audiences, as they should, for it is a great musical fare uptowners are offered for a comparatively low price. The program for February 5 was presented by Vera Mirova, Russian dancer, and Francis Macmillen, American violinist. From the start Macmillen became a favorite. Not only did he play exquisitely, but he also seemed to have chosen the right sort of a program, for every number caught the fancy of the audience and there was a constant demand for more.

The dancer shared in the success of the afternoon, in Hindu, Burmese and Egyptian dances.

GORDON STRING QUARTET OPENS NEW SERIES

So successful was the first series of chamber music concerts given by the Gordon String Quartet at the Simpson Theater, Field Museum, under the auspices of the Chicago Chamber Music Society, that a similar series has been arranged for this season. The first of these was given on February 5 and received the hearty approval of a large gathering. An entire Beethoven program—the quartet, op. 127, and the early septet in E flat major—was admirably set forth by Jacques Gordon and his associates, with the assistance (in the later number) of members of the Chicago Symphony Orchestra.

LEGINSKA LEADS; ESTHER LUNDY NEWCOMB SINGS

Adding to a day of great music-making, the Woman's Symphony Orchestra of Chicago gave a concert at Goodman Theater, under the dynamic leadership of Ethel Leginska, in the evening of February 5. Too much cannot be said of the remarkable strides made by the Woman's Symphony since the versatile Leginska has taken up the baton here. This progress was made notable particularly by the vital, stimulating and wholly fascinating manner in which the Liszt symphonic poem, Les Preludes, was set forth. Also the efficient string sections proved their merit in Mabel Wood Hill's arrangement for strings of the Bach Prelude and Fugue XXII. The orchestra was less happy, however, in

the Schubert Unfinished Symphony, its rendition of which lacked subtleness.

The charming soloist, Esther Lundy Newcomb, introduced for the first time here Leginska's Six Nursery Rhymes for soprano and orchestra, showing Leginska in a new light. These are cleverly orchestrated, imaginative, and unusually modern numbers and bring out this gifted woman's keen sense of humor. They are little numbers but not in the least easy to sing. Mrs. Newcomb caught the spirit of them and was most successful in her rendition of each. Besides these, the soprano gave a fine account of herself in the Voi che sapete from Mozart's Marriage of Figaro, in which her lovely voice rang clear and true; her musicianship was effective and her knowledge of what she is about made clear. The audience liked her immensely and left no doubt as to its enjoyment.

The program also contained two Wagnerian numbers—the Tristan and Isolde prelude and the Die Meistersinger overture.

BRILLIANT-LIVEN PUPIL IN RECITAL

These columns have often contained praise for Rosalyn Tureck, artist-pupil of Sophia Brilliant-Liven, who has carried off many contest honors. Miss Tureck is an exceptionally gifted young pianist, who has received efficient training at the hands of Mme. Brilliant-Liven and continues to improve along sane lines. She was heard in piano recital at Lyon & Healy Hall on February 4, when she played a program of Rameau, Scarlatti, Beethoven, Maykapar, Schubert-Heller, Mendelssohn and Weber numbers to the satisfaction of a very large audience. Hearty applause greeted Miss Tureck at the close of every number and justly so, for she played her program artistically and with finish.

BUSH CONSERVATORY ORCHESTRA'S BIG PROGRAM

The Bush Conservatory Symphony Orchestra, Richard Czerwony, conductor, will give a program of exceptional interest on February 20, at its second concert of the season at Orchestra Hall.

Tschaikowsky's sixth symphony and the Brahms concerto for violin, played by Robert Quick, concertmaster, constitute the first half of the program. Grieg's cantata, Olaf Trygvasson, with the Conservatory Chorus of two hundred voices and three soloists, complete the program. The soloists, who are also members of the Bush faculty, are Mme. Emmy Ohl, Fredericka Gerhardt Downing, and Emerson Abernethy.

ALFREDO SAN MALO AT ORCHESTRA HALL

A splendid program, admirably set forth by Alfredo San Malo, kept a capacity audience happy at Orchestra Hall on February 6. It contained the Vitali Chaconne, Lalo's Symphonie Espagnole, San Malo's setting of the Inca Hymn to the Sun, and lesser numbers by Sarasate, Kreisler and Ravel, as well as innumerable encores. San Malo entranced his listeners with the beauty of his tone, his facile technique, and exquisite renditions.

JESSIE HALL'S YOUNG AMERICAN ARTISTS SERIES

Jessie B. Hall announces the twelfth season of the Young American Artists Series to begin March 1 and to continue twelve Thursday evenings. A parallel course is promoted through Station WLS, where these young artists have their first professional engagement after their debut.

GEORGIA KOBER'S PUPILS HEARD

A two-piano recital by St. Elma Selgridge and Harold Vines, pupils of Georgia Kober, on February 7, was further proof of this well known pianist's ability to impart her knowledge to others. Bach, Bach-Bauer, Edouard Schutt, Walter Keller, Cyril Scott, Debussy and Strauss selections formed the interesting program.

INTRODUCING CHICAGO CHAPTER OF THE I. S. C. M.

In introducing the Chicago chapter of the International Society of Contemporary Music at the Cliff Dwellers' Club on February 8, Frederick Stock said, "The music of the twentieth century—of our driven, stressful time, the music of the machine age—must be different. It is your opportunity to assimilate its differences; to adjust your ears to its dissonances; to prepare for the astonishing works which lie within the province of the new society."

Then Dr. Wesley LaViolette, local chairman, began the program he had arranged for this, the first meeting of the Chicago chapter, which enlisted the services of some of Chicago's best talent. Dissonance seemed the keynote of the music introduced, of which was not without interest and definiteness. Numbers by Milhaud represented France; Stravinsky, Russia; Ruth Crawford and Louis Gruenberg, America; and Castelnuovo-Tedesco, Italy.

The Gordon String Quartet rendered in its inimitable way Milhaud's Sixth Quartet and Louis Gruenberg's Four Indiscretions. Edward Collins lent his admirable pianistic art to Stravinsky's Serenade in A. Ruth Crawford's Sonata for violin and piano had able interpreters in Amy Neill and Lee Pattison. Castelnuovo-Tedesco's Alt Wein, for two pianos, was splendidly done by Rudolph Reuter and Edward Collins.

ANNA GROFF-BRYANT STUDIO OF VOCAL ART.

Lee Lindig, tenor and pupil of Anna Groff-Bryant, sang a group of songs for the Illinois Women's Catholic Association at the Auditorium Hotel, January 27.

The St. Clara Choral Club, of which Anna Groff-Bryant is vocal coach, gave a benefit concert at the church assembly hall on February 9.

ESTHER DALE GIVES RECITAL.

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HENIOT LEVY

Pianist
Kimball Hall Chicago

permitted her managers to secure the hall for her recital on February 8. The stage had been decorated with palms and roses, making a beautiful background for the singer, who appeared in a cream pannaier gown which added materially in pleasing the eye. Miss Dale had built an unhackneyed program, enlisting several novelties, among which were Spanish, Catalan and Moorish songs. These were rendered with the color, the atmosphere of the land of their birth, and made a lasting impression on the listeners. The balance of the program was given to songs by Schubert, Schumann, Debussy, Poldowski, Carpenter, Cui and Marx, all delivered with that style that has placed Miss Dale so high in her field of endeavor. Her enunciation of the various languages was that of a polyglot, and her success presaged many other appearances here in the near future. She was ably seconded by Daisy Bucktrout, accompanist.

CHICAGO MUSICAL COLLEGE NOTES.

Edward Collins, of the piano faculty, gave a piano recital at St. Catherine's College, St. Paul, Minn., on February 2. Mr. Collins also played the new Serenade by Stravinsky on February 8 at the concert given by the International Society of Contemporary Music at the Cliff Dwellers here.

Dagna Berg, soprano, former student of Herbert Witherston and Graham Reed, has been engaged as assistant professor of music at the University of Tucson, Ariz.

Elizabeth Meigs, student of Charles H. Keep, of the vocal faculty, was soloist at the annual meeting of D. A. R., recently in Glen Ellyn, Ill.

Katsu Yonezama, contralto, vocal student of the College, gave a song recital at the home of Mrs. James A. Patten, Evanston, Ill., on February 9, and at the Oak Park Congregational Church on February 10. Miss Yonezama was also soloist at the banquet given on January 23 at the Baptist Training School; again on January 27 at the First Methodist Temple, and on February 4 at the Latin School.

Winona Mason Brown, contralto, another vocal student, appeared in song recital, February 6, at Lyon & Healy Hall. Rose Damore and Florence Pass, piano students of Mme. Cole-Audet, appeared in a two-piano recital recently on the South Side. Gertrude Kroger, piano student of Maurice Aronson, was soloist at the Workmen's Circle, January 29. Lida Berlin, violin student of Max Fischel, gave a violin recital for the wounded soldiers at Speedway Hospital, February 5.

Carl Flesch was recently a visitor at the studio of Max Fischel, and listened to his promising young artist-student, Marshall Sosson, play Tchaikovsky's concerto and was much impressed by this young artist's work.

Margaret Streeter, representative of the Victor Talking Machine Company, was a visitor at the College on January 23 and gave an interesting and instructive lecture on Music Appreciation to Harold Maryott's classes in Public School Music.

LOUISE ST. JOHN WESTERVELT STUDIO RECITAL.

Louise St. John Westervelt presented three talented pupils in recital on February 1, at the Columbia School Recital Hall. Betty Hill, contralto, and Loraine Zuegel and Virginia Bills, sopranos, delivered their various selections in such excellent manner as to do their able mentor credit.

SPRAVKA AND OUMIROFF IN RECITAL AT BUSH.

Scores of interested pupils and guests flocked to the Bush Conservatory Recital Hall on February 2, to hear Ella Spravka, pianist, and Boza Oumiroff, baritone, in a lecture-recital on the folk songs of Bohemia. Mme. Spravka opened the program with a short but comprehensive outline of Bohemian folk songs, tracing its interesting development from the earliest and simplest forms down to the present day musical literature of Czechoslovakia, which now embraces the Bohemian, Ukrainian and Czech music, and is permeated with the themes and motifs of the age old folk song. Mme. Spravka's lecture was thoroughly enjoyable and was presented with that graciousness of address and charm quite captivating to her audience.

Following the lecture Mr. Oumiroff sang two groups of songs, the first illustrating the primitive folk songs in the original form. The second group included the artistic song with a more elaborate setting and accompaniment but founded on the simple folk music. The spontaneity of applause with which each group was received and the clamoring for encores gave evidence of a delighted audience. In Mr. Oumiroff is found a singer who admirably combines with a voice of fine timbre and range, an unfailing artistry and a deep musical intelligence.

Mme. Spravka supplied accompaniments for Mr. Oumiroff and then, at the request of many ardent admirers, she played a fascinating Bohemian dance. This was followed by an intriguing selection arranged from a song by Kovarovic into a composition for piano by Koon. In listening to Mme. Spravka one experiences that great satisfaction always felt in hearing a real artist interpret a musical masterpiece. Richness of tone and facile technique, together with rare powers of interpretation, make her playing a joy and an education to her audiences. The entire lecture-recital given by these two beloved artists was indeed a memorable performance.

JEANNETTE COX.

Gunn Student Soloist with Chicago Symphony

Sara Levee, artist-pupil of Glenn Dillard Gunn, appeared with the Chicago Symphony Orchestra on January 12, Frederick Stock conducting. She played the fourth Beethoven concerto and her success was so great that Conductor Stock asked her also to play the last movement. In both she played the cadenzas of Godowsky.

Chicago critics commented highly on her performance. The Herald and Examiner reviewers was of the opinion that Miss Levee is "the possessor of a technical equipment distinguished by its facility, the limpid quality of the legato, the glowing tone in songful passages" and that she played the difficult Beethoven concerto "with a fine sense of the traditional style plus a real feeling for its poetry, while the Godowsky cadenzas set forth her brilliant attainments

in the direction of bravura." Herman Devries, of the Chicago Evening American, also stated that she "played it with considerable authority and matured poise." Maurice Rosenfeld, of the Chicago Daily News, was of the opinion that she "played with a mature authority, with a final command of its technical problems and with instances of refined musical taste." That she "gave in all cases a clean, facile, well studied performance with the evidence of some independent interpretative ideas of her own" was the way Edward Moore of the Chicago Tribune expressed his praise of the young artist, who played "with comprehension for the music, good tone, clean technique and firm rhythmic accent." "There was poise in her attitude and she made an excellent impression on the public," according to Karleton Hackett, of the Evening Post.

Miss Levee won the honor of appearing as soloist with the Chicago Symphony Orchestra by defeating some twenty-three other Chicago trained pianists in the annual contest of the Society of American Musicians.

Erich Simon Tells of His Plans Before Returning to Europe

Erich Simon, a member of the managerial firm of Wolff & Sachs, returned on February 11 to his home office in Berlin, on the S. S. Leviathan, after a busy stay in New York, which covered a period of three weeks.



ERICH SIMON

New York is a contract to take the Ravel Quartet to Europe, where it will appear in Munich, Berlin and Vienna in a series of concerts.

A contract was made through which Maria Olszewska, noted contralto, will come to America, where she will appear with the Chicago Civic Opera Company, beginning next November. She is to appear in concert in America under the management of Arthur Judson, during the next and subsequent seasons.

Final arrangements were made with Gigli, who will sing under the Wolff & Sachs direction in special concerts in London and on the continent during the coming spring and fall seasons. Mr. Simon told of the difficulty encountered in arranging the time for these concerts, because of Gigli's many other engagements in Italy and in South America. In order to cover his schedule, Gigli will be obliged to travel first from New York to Budapest, where he will sing in May; from there he goes to Italy for a number of concerts, before sailing for South America, where he is engaged for the entire operatic season at the Colon Theatre in Buenos Aires, under the management of A. Scotto. After fulfilling his engagements in South America, the tenor will return to Italy early in September, and will then travel to London, where he is booked for one appearance in concert! Thence he goes to Berlin, where Mr. Simon has arranged three appearances. After the Berlin engagements, Gigli will leave immediately for New York, arriving in time for some concert engagements before the opening of the Metropolitan Opera season.

An important musical festival in Berlin is being arranged by Wolff & Sachs, under the auspices of the city of Berlin. A two weeks' season is being planned for the spring of 1929, and a number of well known operatic artists now appearing in America will be invited to participate. Some of these will be Americans; Rosa Ponselle has already been decided upon, and others will be announced when the final plans are settled.

The firm of Wolff & Sachs has always managed the European appearances of Dusolina Giannini, who sailed from New York last Friday to fulfill a number of important engagements abroad. Mischa Levitzki is another artist now appearing in Europe under the management of this firm, which also handles the Fritz Kreisler concerts on the Continent. Vladimir Horowitz was originally introduced to European audiences through this celebrated agency, and through them came to America under the management of Arthur Judson. Many distinguished artists have appeared under the direction of this firm during its forty-six years of existence, it having been established in Berlin by Hermann Wolff in 1882.

The exceptional triumphs that Anne Roselle is now having throughout the continent were commented upon by Mr. Simon. She has appeared in many opera houses with more than ordinary success, and she is a favorite everywhere. Shortly before he left for America Mr. Simon received word that a contract had been closed for this well known soprano to appear in Verona during the summer of 1928, in six Turandot performances, under the direction of Vittorio Bellezza, one of the conductors of the Metropolitan Opera Company.

Erich Simon is a man of great energy and accomplishes much during the short time he spends in New York each season. As he thoroughly understands American business methods and American conditions, he loses little time with unnecessary detail, and his straightforwardness has made for him a host of friends, who look forward to his annual visits.

January Concerts at Museum End

More than thirty thousand people attended the January symphonic concerts at the Metropolitan Museum of Art, given under the baton of David Mannes. There was an audience of 7,000 at the Museum on January 28, in spite

of a driving showstorm. Beethoven's Eroica Symphony, preceded by Tchaikovsky's Marche Solennelle, had the first part of the final program, followed by two movements from Rimsky-Korsakoff's Scheherazade, Schumann's Trauenerie, the Dream Pantomime music from Hansel and Gretel, and ballet music from Prince Igor. Six works not heard before at the Museum concerts during their ten years' existence, were performed during the January series. These were Handel's Concerto Grosso for strings; Bach's chorale, Auf, Auf, Mein Herz; Debussy's Golliwog's Cake-Walk; Delibes' Cortege de Bacchus; the Introduction and March from Coq d'Or, and the Prince Igor ballet music. The contemporary composer Sibelius was represented on two January programs. Symphonies given were Cesar Franck's D minor, Tchaikovsky's fifth, two movements from the third of Brahms, and the Eroica.

The March concerts on four Saturday nights are assured by a grant from the Juilliard Musical Foundation. They will be given on March 3, 10, 17, and 24. Thomas Whitney Surette's afternoon lectures on the evening programs are also announced for March.

Saminsky to Conduct Emanu-El Choir Concert

The Emanu-El Choir of New York, conducted by Lazare Saminsky, will present, on February 22 in Town Hall, a program of unknown old and new works which Mr. Saminsky gathered in Europe last summer. Among them are such rare pieces as eleventh century ancient Russian psalms, arranged from the neumes by Maximilian Steinberg and Tcherenpin; age old songs of the Jemmenites and Sephardin of Palestine; carols and psalms of the time of the French and English Reformation, by Jacques Mauduit and Henry Purcell, and Moussorgsky's King Saul in a new choral version by Mr. Saminsky.

The rest of the program is given over to madrigals of the Prince of Venosa and Salomone Rossi (sixteenth century) and to a series of modern choral works by Honegger, Holst, Bax, Saminsky and Arthur Lourié, late commissary of music of Soviet Russia. The choir will be assisted by Ruth Rodgers, soprano; Henry Clancy, tenor; Carl Schlegel, baritone, and Gottfried Federlein, organist, who will play a Toccata by Buxtehude, predecessor of Bach, and a Prelude of Nadia Boulanger, contemporary French composer.

Prague Teachers' Chorus to Open Tour Here

The American tour of the Prague Teachers' Chorus, which is coming here next season, is scheduled to open in New York at Carnegie Hall on January 7. This concert will be followed closely by another in this city, on January 14, and the entire tour will include thirty concerts in the United States and Canada. The programs will be entirely Czechoslovakian in character, most of the works being new to this country. Metod Dolezil, conductor, and all of the sixty members of the choir are schoolmasters ranging in rank from university professors to grade school teachers.

Della Samoiloff Gives Concert on Eve of Sailing

On January 27, the same night that she sailed for Italy to fill an operatic engagement at the Royal Theater in Rome, Della Samoiloff, artist-pupil of Emilio Roxas, sang a performance of Gounod's Gallia at Norwalk, Conn. Miss Samoiloff, following her Rome engagement, will go to Buenos Aires for the Colon season under Ottavio Scotto.

Harvard Clubs to Give Concert

The third annual concert of the Harvard University Instrumental Clubs will be given at the Town Hall on Saturday evening, February 25. An interesting and varied program will be offered by the different musical organizations of Harvard University and will include the Banjo Club, the Mandolin Club, the Vocal Club, and the Gold Coast Orchestra.

Janpolski Accepts Church Position

Albert G. Janpolski, baritone and director of five choral clubs in New York, has accepted the post of director and soloist at the Hamilton Grange Reform Church in New York, of which Arthur Frederick Mabon, D.D., is minister. Mr. Janpolski will have a choir of forty voices, and will do some solo work himself.

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Music and the Movies

High Lights of the Week

Erno Rapee wrote an original theme for the musical setting of *Four Sons*, the latest Fox picture, opening last Monday at the Gaiety Theater, and which has been scored by none other than Roxy.

In *Four Sons*, the son of Schumann-Heink makes his screen debut.

Mother, I Still Have You, the song which Al Jolson introduces in *The Jazz Singer*, has been recorded. It was especially written for the comedian by Louis Silver.

Incidentally *The Jazz Singer* continues to break all records and is still considered the biggest attraction the Warner Theater has ever had.

Richard Barthelmess, in *The Patent Leather Kid*, now in its second week at The Mark Strand, is also being shown at two special performances daily, one at eleven in the morning and the other at eleven-thirty in the evening, to supply the demand.

The Hunchback of Notre Dame, with Lon Chaney, is back at the Colony Theater this week.

Emil Jannings is in his third week at the Rialto in *The Last Command*.

Gloria Swanson fans are crowding the Rivoli these days and enjoying *Sadie Thompson*.

Henry S. Murtagh made a successful debut at the Capitol Theater last Saturday afternoon in *The Organ of Yesterday and Today*.

Israel, Ernest Bloch's great symphony, will be produced in conjunction with the Cleveland Orchestra, by the Neighborhood Playhouse, at the Manhattan Opera House some time in May.

The Actor-Managers will present, at the Comedy Theater on February 21, Simon Gantillon's play, *Maya*, which ran for more than a year in Paris and is at present one of the outstanding successes in London.

The Whip Woman, featuring Estelle Taylor, opened at the Greenwich Village Theater, where Rafael Diaz, tenor of the Metropolitan, scored a big hit with his singing of several numbers.

The Mark Strand

The Patent Leather Kid, with Richard Barthelmess in the lead, is making such a hit that it is being featured at the Mark Strand again this week.

The Last Command

Seeing Emil Jannings in *The Last Command*, his latest picture for Paramount, now enjoying what looks like a long run at the Rialto, makes one realize that this star from Germany is a real gold nugget. He is a wonderful actor, and yet he never seems to give one the impression of acting. His work in *The Last Command* is superb, especially in the part of the picture where he tries his hand at the movies in Hollywood. His skilful handling of the part of the broken-down old Imperialist seeking work to keep alive, although love of his country and the Romanoffs keep alive his spirit, is masterly and very touching—in direct contrast to his work in the first part of the films, in the days when Imperialism was on the wane. William Powell does his bit in the picture remarkably well, and so does Evelyn Brent, but Jannings eclipses everyone. The orchestra, under Josef Koestner, musical director, accompanies the picture in an appropriate musical setting.

The Colony

Lon Chaney, in *The Hunchback of Notre Dame*, the greatest picture Universal ever made, is being rejuvenated at the Colony Theatre this week and attracting as much attention as of old. It is a great picture and Chaney quite surpasses himself in the role of the bell ringer of the famous cathedral of Paris.

Capitol

The Capitol bill this week doesn't impress us greatly. The picture, *Rose-Marie*, with Joan Crawford, James Murray and House Peters, based on the successful light opera produced here by Arthur Hammerstein, is only fair when it comes to interest. The main characters are well enacted by the cast, but, remembering the play, the screen version suffers in comparison. Perhaps, one misses the beautiful *Rose-Marie* score. The orchestra, under David Mendoza, opens with a varied patchwork of patriotic airs in memory of Abraham Lincoln; then comes the magazine, always an interesting spot in any dull program. Henry B. Murtagh, in *The Organ of Yesterday and Today*, makes his debut at the Capitol this week. He's not to be called out of the ordinary but does such things on the organ, to screen illustrations and

words of songs, as Jesse Crawford—and only he can do—without lagging. The Brook, a picturesque film, is a filler-in, followed by a Frank Cambria production called *The Fast Mail*. Maybe we were not in the proper mood. That, too, didn't impress. The *Foster Girls* were no improvement on the *Chester Hale Girls*, at least we couldn't see it, and Walt Roesner vacillated in versatility. There were the three Grohs, who could twist themselves inside-out; Eddie Hill, fairly amusing; Myrtle Gordon, possessing a good voice, and Roy Shelton, a dancer, who completed the entertainers in *The Fast Mail*.

Roxy's

The high standard of excellence of Roxy presentations continues this week at the "Cathedral of Motion Pictures." Reginald Denny is appearing in an unusually comical vehicle entitled *That's My Daddy*. Jane LaVerne, a cute eight-year-old star, comes very close to stealing Denny's laurels. She is the most talented little actress seen on the screen or stage in many years. In spite of Denny's starring position he is really but a foil for this lovely youngster.

Tom O'Brien as a motorcycle cop is about as true to life as he could be. As an Irishman who hands out tickets for speeding, with no favorites, he is a hard boiled and very mean cop—but at least with a good heart, when good hearts are needed. The story briefly is that Denny, a young millionaire who is about to be married to a real gold digger, played by Barbara Kent, finds himself forced to adopt a poor little girl in order to escape a speed summons. The entanglements which follow this situation make possible a series of funny episodes. It is not Denny's best picture, nor anywhere near it, but the film is amusing and offers an opportunity for Jane LaVerne to exhibit some unusual juvenile talents.

The musical presentations are, to say the least, wonderful. Under the baton of Erno Rapee the Roxy Symphony Orchestra plays some selections from Bizet's *Carmen*. The memory of Abraham Lincoln is celebrated by Forbes Randolph Jubilee Singers who croon some lovely melodies in his honor. A study in black and white, with Gamby as the dancer, is a sight for sore eyes. The sixteen Roxyettes dance in unison as usual, with Lillian LaTonge singing.

A cabaret scene enables Frederick Fradkin and his talented quartet of violinists to show how pleasing to the ear a string arrangement of *Just a Memory* can be. A movietone news reel completes a fine bill.

JOSEPHINE VILA.

Die Walküre at Century Theater

The performance of *Die Walküre* sung Sunday afternoon, February 12, at the Century Theater, was remarkable even for these very fine afternoons. Johanna Gadski, Paul Althouse, and the others in the large cast gave of their best, and all the musical world and the general public know what that means. Ernest Knoch, eminent Wagnerian conductor, seemed to inspire the orchestra with his own fire, and the long orchestral interludes painted glamorous dreams.

Mme. Gadski was given an ovation when she appeared on the arm of Conductor Knoch, and her singing evoked memories of Metropolitan days. She was in remarkably

Metropolitan Opera

(Continued from page 35)

create the perfect idea of a Bohemian of the Latin Quarter. Antonio Scotti, who can also boast of a youthful figure, was the Marcello, and he, Rothier and Didur were capital in their parts of the happy-go-lucky students. Their by-play was funny and they seemed to get a good deal of pleasure out of it themselves. Didur even tried some new touches of comedy that worked well. Vocally they came up to their usual standard. Editha Fleischer, as Musetta, was admirable. Alluring and vivacious, her singing brought a warm reception.

TOSCA, FEBRUARY 9

Tosca was repeated at the Metropolitan on Thursday evening, February 9, with Maria Jeritza in the title role for the last time this season, a role that may easily be counted her best. She was in excellent voice and the huge audience gave her a series of ovations. Scotti, the Scarpia, reappeared in what also might be called his master role. Tokatyan, the Cavaradossi, sang creditably. The performance, a smooth one, was conducted by Beleza.

TRISTAN AND ISOLDE, FEBRUARY 10.

The season's second performance of *Tristan and Isolde* occurred on Friday evening with the same cast that was heard at the first performance, with the exception of the rôle of Kurwenal, which was sung this time by Clarence Whitehill. Mme. Kappel won new laurels with her magnificent singing and acting as Isolde, and Mme. Branzell was scarcely less noteworthy in the part of Brangaena. Bohnen was again very impressive as King Mark. Clarence Whitehill sang and acted the part of Kurwenal with great dramatic fervor. His voice was rich, sonorous, and mellow, and his diction was so perfect that one would have thought he was singing in his native tongue.

Unfortunately, the *Tristan* of Mr. Laubenthal was not on a par, vocally, with the achievements of the other members of the cast, although he acted very impressively. But he strained his voice in the climaxes, which caused it to sound harsh and strident, nor was he always true to pitch, showing a slight tendency to sing flat. The orchestra, under Bodanzky, was all that could be desired.

FAUST, FEBRUARY 11.

The drawing power of Gounod's tried and trusty masterpiece is still far from being exhausted, or even impaired; a crowded house welcomed the old favorite at the Saturday matinee at the Metropolitan, and accorded much ap-

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SYMPHONIC CONCERT

SUNDAY, FEB. 19th
11:30 A. M.

Soloist:

DOUGLAS STANBURY
(Baritone)

ROXY SYMPHONY ORCHESTRA
OF 110. ERNO RAPEE, Conductor

fine voice and stirred the audience with the excellence of her singing, marked for its true Wagnerian style. Gadski is still in possession of her full artistic powers. It is good to have her with us again.

Paul Althouse shared honors of the afternoon with Mme. Gadski. His *Siegfried* reached a high artistic level. . . . which leads us to say again: What excuse our great opera house can give when one of the greatest Wagnerian tenors of them all is not a member of the company remains just another mystery. Their casts are now superlative; all they need is a tenor to complete them. One draws to their reluctant attention a man whose qualifications rank him with Kappel, Branzell, Bohnen and Schorr.

Another of the principals to acquit himself with distinction was Allen Hinkley, an old favorite, who sung finely and was another worthy exponent of the Wagnerian style. Milo Miloradovich was a satisfactory Sieglind and Mabel Rich did well as Helmwige. Others in the cast, all of whom were wisely chosen, included Edna Zahn, Tilla Gemuender, Ruth McIlwaine, Betty Jenny and Shella Fryer. And another word: Mr. Hurok is to be felicitated on his management of the Century "Sunday Afternoons."

plause to an excellent cast which included Mme. Alda; and the Messrs. Martinelli, De Luca and Bohnen.

Mme. Alda, excellently disposed, gave her usual sympathetic and vocally impeccable presentation of Marguerite, Martinelli's Faust was characterized by vocal wealth and histrionic dignity, De Luca was amply Mephistophelian, and Bohnen anticipated his untimely end with a very well sung *Dio Possente*.

LA TRAVIATA, FEBRUARY 11.

La Traviata, the ever popular, was the Saturday evening offering at the Metropolitan Opera House on February 11. Queen Mario, as usual, infused realism into her acting, and sang with a dependable ease and fluency. Art in singing and art in acting always go hand in hand with this gifted artist. Her voice, clear and sweet, ever in accord with her interpretations, adequate to intense or delicate sentiment, again won plaudits. Mario Chamlee, an impressive Alfredo, physically as well as vocally, shared high honors with the soprano. Also, the fine resonant singing and good taste shown in his rôle of Germont, Sr., brought forth especial acclamation from the capacity audience for Giuseppe Danise, Egner, Falco, Paltrinieri, Reschiglian, Picco and Ananian, made up the remainder of the cast. Serafin conducted.

METROPOLITAN OPERA HOLIDAY CONCERT

A special holiday concert was scheduled for February 12 at the Metropolitan Opera House, and "holiday" in spirit was the cordial atmosphere reigning throughout the spacious auditorium, which was completely filled, even to standing room. Offenbach's overture to *Orpheus in the Underworld*, played by the Metropolitan orchestra under the direction of Giuseppe Bamboschek, proved a good choice for the opening number, and created a pleasing prelude for the singing of Nanette Guilford and Armand Tokatyan in the duet, Act 5, of Gounod's *Romeo et Juliette*. Marion Telve was programmed to appear with Rafael Diaz in the love duet, Act 11, of Moussorgsky's *Boris Godunoff*, but owing to illness her place was filled by Ina Bourskaya. Martha Attwood won many plaudits for her interpretation of the Ave Maria and Canzone del Salce from Verdi's *Otello*, and Elda Vettori, Frederick Jagel and Ezio Pinza did splendid work in an ensemble from *La Forza del Destino*.

The latter half of the program opened and closed with orchestral numbers, the enjoyable and effective "filling" for the aesthetic sandwich being provided by an aria from *Die Meistersinger*, sung by Rudolf Laubenthal, and duets, trios and a finale from the Barber of Seville, by Alfio Tedesco, Mario Basiola, Nina Morgana, Henriette Wakefield, Giordano Paltrinieri, Pompilio Malatesta and Ezio Pinza.

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Foreign News in Brief

SIX NOVELTIES FOR THE THREE CHOIRS FESTIVAL

LONDON.—The Three Choirs Festival, which is being held in Gloucester this year, will open on September 4, with a new orchestral work by John Ireland. There will be five other novelties besides this including Ye Choirs of New Jerusalem, by Basil Harwood, The Burden of Babylon, by Granville Bantock, a motet by Sir Herbert Brewer and orchestral works by Holst and Honegger. M. S.

PUCCINI'S TURANDOT FOR PARIS

PARIS.—Two novelties are shortly to be produced at the Paris Opéra: Puccini's Turandot, for which novel and sumptuous preparations are being made, and Salamé, Theodore Reinach's lyric drama founded on the Persians of Æschylus. The score is by Maurice Emmanuel. N. DE B.

ESSEN TO HAVE THREE DAY SCHUBERT FESTIVAL

BERLIN.—A three days' Schubert festival is to be held in Essen from June 4-8. The program will include some of the master's symphonies, chamber music and songs. T.

BERLIN TO HEAR KORNGOLD'S LATEST OPERA

BERLIN.—Erich Korngold's latest opera, Die Wunder der Heliane will have its first Berlin performance at the Municipal Opera toward the end of February. T.

MARY LEWIS IN VIENNESE OPERETTA

VIENNA.—Mary Lewis, of the Metropolitan Opera, is to create the leading role in Kalman's new operetta, The Duchess from Chicago, at its première here in the Theater an der Wien. B.

STRAVINSKY'S OEDIPUS REX FOR ITALIAN ROYAL OPERA

ROME.—Among the novelties to be produced at the "new" Royal Opera here are Stravinsky's Oedipus Rex and Rossini (two acts of each) together with Casella's ballet, La Giara. Giuseppe Mule's Dafni, a work largely composed of Greek and Sicilian folk melodies, and Zandonai's Giuliano, which will be conducted by the composer, will also be performed. The other conductors will be Gino Marinuzzi and Gaetano Bavagnoli. D. P.

SCHIPA, MUZZIO AND VOLPI FOR ROME'S ROYAL OPERA

ROME.—Nerone is the opera chosen for the opening of Rome's new Royal Opera (formerly the Costanzi) which is now announced for February 23. Among the artists who will take part the opening night are Tito Schipa, Claudia Muzio and Lauri-Volpi. D. P.

BEATRICE HARRISON'S SUCCESS IN ROME

ROME.—Beatrice Harrison, English cellist, who arrived here fresh from her American triumphs, won new laurels at a recital in the Santa Cecilia. In an elaborate program she aroused general admiration with her lovely tone and musical attainments. She was assisted by Manlio di Veroli whose delightful cello sonata was also played. D. P.

ROME GETS SECOND CHORAL SOCIETY

ROME.—A new Roman organization called Camora gens Italica has just been founded for the cultivation of polyphonic vocal music. The chorus, which comprises 150 mixed voices, gave its first two concerts recently at the Teatro Quirino and Teatro Valle, respectively, and was warmly received at both appearances. They are under the direct patronage of the government and form the second choral society in Rome. The only other is the Madrigal Society. D. P.

NEW CONDUCTOR FOR MUNICH FESTIVAL

MUNICH.—A new conductor, Paul Schmitz, will take part in the Munich Festival for 1928. He has been a member of the Opera since last September, and, despite his youth, must be reckoned among the first conductors today. N.

NEW TENOR DELIGHTS IN FORZA DEL DESTINO

FRANKFORT.—Völker, a newly-discovered tenor who bids fair to be an ideal opera singer, has just reaped new triumphs here in Verdi's La Forza del Destino. L.

REZNICEK'S RITTER BLAUBART HAS SUCCESSFUL FRANKFORT PREMIERE

FRANKFORT.—The first performance in Frankfort of Emil von Reznicek's opera, Ritter Blaubart, has been given at the Opera with great success. Nettstraeter as conductor and H. E. Mutzenbecher as stage manager did their utmost to secure a good performance. The singers were also at their best, and as all the performances of the Frankfort Opera House are on a very high level it is unnecessary to add that this production was highly successful and made a deep impression on the listeners. L.

HINDEMITH WRITES SPECIAL WORK FOR BROADCASTING ORGAN

FRANKFORT.—Paul Hindemith recently wrote a piece for organ and chamber orchestra for the dedication of the new organ at the Frankfort Broadcasting station. It is his opus 46, No. 2, and is in three movements. It made a good impression at the first performance. H. L.

FIRST PERFORMANCE OF MOZART'S ENTFÜHRUNG IN BARCELONA

BARCELONA.—The first performance in Spain of Mozart's Entführung aus dem Serail was conducted here recently by Eugen Szenkar. The leading singer as well as the stage manager were German. The performance had a great success. C.

MOZART PREMIERE IN BUCHAREST

BUCHAREST.—Among the "novelties" at the Bucharest Opera this season was Mozart's Entführung aus dem Serail, which had its first Rumanian performance on this occasion. The leading artists of the Opera took part, Folescu proving to be a splendid Osmin, while Belmonte and Konstanza were delightfully portrayed by Georgewsky and Lydia Babici respectively. The scenery, designed by Pavel, was in perfect keeping with opera. Another novelty shortly to be produced is Stravinsky's Petrouchka. A. A.

SWEDEN'S SECOND LARGEST CONCERT HALL BURNED

STOCKHOLM.—The great concert hall in Göteborg, the second largest city in Sweden, has burned to the ground. The large and valuable collection of scores and musical instruments as well as the archives were saved. The hall was first used for music in 1905 and the two weekly concerts as well

as recitals, etc., will probably now take place in a theater. A new concert hall is already being planned but it cannot be ready for several years. H. G.

HAGUE STRING QUARTET CELEBRATES TENTH ANNIVERSARY

THE HAGUE.—The Haagsch String Quartet has just celebrated its tenth birthday with a concert, a reception and a dinner organized by an international committee. Among the names of its patrons is that of the Hon. Richard M. Tobin, the American ambassador to the court of Holland—himself an admirable amateur violinist at whose house the quartet frequently plays. The members of the quartet, Sam Swaap, Adolphe Pott, Jean Devert and Charles van Isterdael, are leading members of the Residentie Orchestra which under Peter van Anrooy and George Schaevoigt, ranks in Holland second only to the better known Concertgebouw Orchestra of Amsterdam. H. A.

ALFANO BUSY ON A NEW WORK

MONTE CARLO.—Franco Alfano is at present working on a new opera, Le Directoire. The book is by Forzano. S. J.

ELMAN PLAYS IN BUCHAREST

BUCHAREST.—Elman, Kreisler and Huberman are three of the distinguished violinists who have been heard in Bucharest this season. Other famous artists heard here are Emile Sauer, Chaliapin, Fleta and the Rosé Quartet. A. A.

Amsterdam Bids Monteux Farewell

Other Programs Also Enjoyed

AMSTERDAM.—Pierre Monteux conducted his last concert of the present season, and he was bidden farewell with wild demonstrations of enthusiasm, heightened by the knowledge that he will return next year. His many excellent qualities as a conductor, as well as his extremely sympathetic person-

ality, have endeared him to the public, and it was with a feeling of deep regret that they saw him depart.

In the last four or five concerts he has shown us again his great versatility, and in summing up various numbers, such as Berlioz' Symphonie Fantastique, Stravinsky's Sacre du Printemps, Rimsky-Korsakoff's Sheherazade, works of Beethoven, Schumann and others, we were fully satisfied with his masterful handling of each and every composition. The same superior musicianship was displayed in Monteux's conducting of a concert by the Toonkunst Society, Holland's famous chorus. They gave the Magnificat of Bach, as well as the 47th Psalm of Florent Schmitt, in a style that was beyond reproach. Schmitt was present and participated in the great success.

It is usual to have a soloist at the big orchestral concerts and among those most recently heard must be mentioned Marcel Ciampi the French pianist. In the first of the two works, he played, d'Indy's Symphonie sur un Chant Montagnard, we saw the artist rather than heard him, but in the second, César Franck's Variations Symphoniques, we were impressed by his smooth, flowing execution which however had more brilliance than depth.

Among recent recitals that of Roland Hayes stands out as a genuine event. His appearance with the orchestra two days before aroused the public interest to such an extent that this concert was crowded, and late comers had to find places on the stage. In some ways Roland Hayes surpassed our highest expectations, although in others he disappointed us. It is a curious and interesting fact that those songs whose poetic feeling he does not entirely grasp, such as Schubert and Brahms lieder, are technically unsatisfactory as well. On the other hand some of the Italian pieces and, of course, the negro spirituals were perfectly sung and interpreted.

Dirk Schafer, who is Holland's pride, gave a Chopin recital before a crowded hall and moved his audience to transports of delight, a condition which he never fails to bring about. His program comprised lesser known works of the great Pole, among them the Rondo, op. 16, and the fourth Ballade. K. S.

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IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa, Summer, Paris, France.
GLADYS MARSHALL GLENN, 1217 Bowie Street, Vivins Place, Amarillo, Texas.
FLORENCE ELIZABETH GRABLE, Lansing Conservatory of Music, Lansing, Mich.
HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. June 4, Dallas; July 10, Cleveland; Aug., Little Rock, Ark.
MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore.
MRS. WESLEY PORTER MASON, Dallas, Tex., College of Music and Arts, 6262 Oram Ave.
MRS. LAUD GERMAN PHIPPEN, 3435 Asbury Ave., Dallas, Tex. Colorado Springs, Colo., July 23.
ELLIE IRVING PRINCE, 4105 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.
VIRGINIA RYAN, 1070 Madison Avenue, New York City.
STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Summer Class, June 27.
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INFORMATION AND BOOKLET ON REQUEST

American Tenor to Sing Turandot in Paris

William Martin, young American tenor, who is now singing leading roles at the Paris Opéra, has been asked to prepare for the coming productions here of Puccini's Turandot.

As a foreigner, he cannot be allowed actually to create the part at its French performance. As in the case of Le



WILLIAM MARTIN.

American tenor, who has made an important place for himself in the operatic life of Paris. He recently sang the leading role in George Hue's *Le Miracle*.

Miracle, by Georges Hué, when Georges Thill sang at the first performance and Martin the rest, so it will be done this time.

Martin is now singing in Faust—his most successful role so far—in Rigoletto and in *Le Coq d'Or*. He was recently invited to repeat his performance of Faust at the Trocadéro, where opera is given regularly to an even larger audience than can find room at the Opéra.

Pasquale Amato to Sing Scarpia

Pasquale Amato's numerous pupils in New York and Philadelphia take up so much of his time that it has been necessary for him to decline to sing four performances in Havana during February. However, he has been able to accept a few appearances in the United States in opera and concert. This month he is booked for a recital in Warrensburg, Mo., and for a performance of Scarpia in Tosca with the Washington Opera Company. He recently was heard in Otello with the Philadelphia Grand Opera Company.

Leslie Arnold Sings in Utica, N. Y.

Leslie Arnold, a member of the Dudley Buck Singers, was soloist with the New York Symphony Orchestra at a

concert given at the Avon Theater in Utica, N. Y., on January 25, in memory of the late Gertrude Curren, the well-known musician of Utica. It was fitting that Mr. Arnold should be selected as soloist, for at Miss Curren's funeral services he sang Dvorak's *Goin' Home*. "Mr. Arnold gave his best," said the Observer-Dispatch in commenting on the concert, "a golden, full-throated, flexible best. His many admirers in Utica, his home town, rejoiced to hear him again. Mr. Arnold is unquestionably an artist, combining a voice of uncommon beauty with a modest unassuming manner. He was called to the footlights five times, a deserved tribute from every point of view." The Utica Press was equally enthusiastic stating that "Mr. Arnold tried to sing one solo and leave, but before he had escaped from the hall, he had sung three selections and applause rang in the air."

Emma Roberts Gives Symbolic Cycle of Songs

When Emma Roberts appeared in Boston recently, she gave what was described as a "symbolic cycle of songs." According to the contralto, "Mankind, like Nature, has its changing seasons. Spring, Summer, Autumn, Winter, make up the perpetual recurrence in the ceaseless round of life." This thought underlay her program, each song being chosen to symbolize a phase, not of an individual life, but of life. At the end of her program was a song of Spring, "thus conveying the idea of eternal plan before beginning and without end."

The Boston critics all spoke well of Miss Roberts' singing. P. R. writing in the *Globe*, "The contrasted moods of the numbers in each division of the program made the task of the interpreter more than ordinarily difficult. For Summer, for instance, she chose these numbers: Schumann's *Ich kann's nicht fassen*, Brahms' *Vergebliches Staendchen*, Sibelius' *Tryst*, DeFalla's *Seguidilla*, Greville's *Illusion*, and Balakirev's *Love Forever*. Few indeed are the concert singers able to pass easily and naturally from one to another of songs so different in imaginative content and musical idiom, as Miss Roberts did. It was a pleasure to hear singing so admirable and interpretations so imaginative. Welcome, too, was the departure from the conventional stereotyped arrangement of program, and the choice of such fine and seldom heard songs as Richard Strauss' *Schlechtes Wetter* and Sibelius' *Tryst*. One regrets that Miss Roberts' public appearances are so few. Her last previous recital here was in 1916. In 1917, she was soloist with the Russian Symphony Orchestra, and in 1925 she sang at a Handel and Haydn concert. Artistry such as hers has much to offer the musical public." M. J. in the *Evening Transcript* found that "it was, indeed, a happy evening and a very stirring one, too. Miss Roberts presented an exceeding numerous list of significant pieces in various styles and moods. . . . Miss Roberts let her program furnish occasion for a dramatic recital as well as for a recital of music. Her delighted audience responded no less to her pantomime and gesture than to her music. . . . She has likewise cultivated her voice for essentially dramatic rather than lyric expression."

The following tribute voices the opinion of R. R. G. in the *Boston Herald*: "Miss Roberts furnished an evening of unusual pleasure. . . . Miss Roberts. . . stood head and shoulders above nine-tenths—say rather ninety-nine hundredths—of the men and women who essay recitals here in Boston. . . . For she is blessed with heart and imagination; if she sings of a poor old peddler, she can see herself in his place, and feel with him—and make her audience feel with him too. And she has the technic to make feeling of any sort, in any degree, telling. An old Irish woman, a black, a woman deep in love, a coquettish young village hussy like that Gretel, a Spaniard stamping out a Seguidilla—Miss Roberts can set them all forward, mightily vividly, too. The blessing of real temperament, in the specialized sense! Why, without it, does anyone attempt to sing in public? For it is temperament above all, in combination with head and heart, that made Miss Roberts' performance so engrossing. Her keen feeling for rhythm, nevertheless, should not be forgotten, nor yet her voice, a voice always apt at expression and often splendid in sound."

Miss Roberts' New York recital also inspired the critics to write in detail in praise of her art. According to the *New York American*, "She possesses a contralto voice dark and powerful, which she emits and controls intelligently and artistically," and the *Herald Tribune* critic noted that "With a warm quality, Miss Roberts' voice gave some ringing high notes, especially at the close of Schubert's *Die Stadt*." And W. J. Henderson, in the *New York Sun*, characterized the contralto's success in no uncertain terms as follows: "Emma Roberts gave one of her rare evenings of song last night. She is one of the most accomplished of recital artists, possessing some individual characteristics setting her apart from the multitude. One of her accomplishments is the arrangement of programs showing an aesthetic line of development and containing groups dealing with some unifying idea. She knows how to color tone and has the power of subtle suggestion. She sings with fastidious taste and makes no attempt to force effects."

Philadelphia to Hear Andrea Chenier

The Pennsylvania Grand Opera Company will give a performance of Andrea Chenier at the Metropolitan Opera House, Philadelphia, on the evening of February 29. Giovanni Zenatello will appear in the title role; Titta Ruffo as Charles Perard, and Myrna Sharlow will be cast as Madeline. Others to appear in the opera are Rhea Toniolo, Mae Mackie, Valentin Figaniak, Mario Fattori, A. Roberti and M. Ryglewicz. The performance will be conducted by Dr. Artur Rodzinski, assistant conductor of the Philadelphia Orchestra, who is guest conductor of this company.

Hilsberg Pupils in Public Recitals

Carolyn Berghelm, an artist-pupil of Ignace Hilsberg, who made her debut in New York last season, will give a recital at the Copley Plaza, Boston, on Sunday evening, February 26. Her program will include numbers by Scarlatti, Gluck, Brahms, Cesar Franck, Chopin and Strauss-Schulz-Evler.

Another Hilsberg pupil, Gladys Walsh, was well received in recital in New York at the Guild Theater on January 29.

Radie Britain's Compositions Widely Used

A young American composer who is fast forging ahead is Radie Britain. Her many compositions appear frequently on the programs of eminent artists. Tito Schipa has featured her song, *Nirvana*, many times during the season. Recently her *Symphonic Intermezzo* was played with marked



RADIE BRITAIN

success by the Woman's Symphony Orchestra of Chicago under the direction of Ethel Leginska. It will again be conducted by Miss Leginska in Boston on February 19 at a concert of the Boston Woman's Symphony Orchestra.

Miss Britain is now on a concert tour of Texas with Arthur Kraft, tenor, the major part of the programs being made up of her compositions.

Ruth Shaffner Soloist with Orpheus Club

Ruth Shaffner was soloist on January 26 at the opening concert of the fortieth season of the Orpheus Club of Newark, N. J., and her singing was praised as follows by the *Newark Star-Eagle*: "The guest artist, Ruth Shaffner, soprano, achieved and merited a triumph. Limpidly pure was her tone quality, authoritative her style. Her versatility of school ranged from the high souled declamation of *Dich Theure Halle* from *Tannhäuser*, to the classic grace of Handel's *O Sleep*, *Why Dost Thou Leave Me*, and Mozart's brilliant *solfeggio*, *Alleluja*." To cite the *Newark News*: "The Orpheus Club was fortunate in its soloist, Ruth Shaffner, who so commended herself that many who heard her will wish for other appearances at no distant day. So stirring were her ringing tones that she was promptly recalled. Of wide range, strong and pure in tone, so firmly produced that it is steady and freely flowing at all times, Miss Shaffner's voice is used according to the canons of fine art in singing."

Mr. and Mrs. Alexander Bloch Well Received

On January 22, Mr. and Mrs. Alexander Bloch gave a successful sonata recital at the Educational Alliance, their program consisting of the Grieg C minor, op. 45, the Cesar Franck A major, and Vidui and Nigun from Ernest Bloch's *Baal Shem*, after which three encores were demanded. The audience, being especially devoted to Mr. Bloch because he directs the orchestra there, was lavish with its "Bravos" and kept him playing encores until the lights were lowered.

On January 24, Mr. and Mrs. Bloch played the Haydn sonata in G major for violin and harpsichord, and Mrs. Bloch, who is an artist-pupil of Miss Pelton Jones, was also heard in a group of solos.

Gelling Pupil Appears in Captain Applejack

On February 2, at Scarsdale, N. Y., The Wayside Players presented Walter Hackett's *Captain Applejack* with Betty Jennings in the role of Poppy Faire. According to The *White Plains Daily Reporter*: "The final act brought Ambrose Applejohn to the realization of his love for his ward, Poppy Faire, the part so well taken by Betty Jennings. Miss Jennings has studied with Hilda Grace Gelling for the past two years and a half."

Sundelius Sings Aelfrida in St. Louis

On January 3, Marie Sundelius made her first appearance in St. Louis with the King's Henchman Company in the role of Aelfrida. According to the *Globe-Democrat* she "sang with glory of voice," while the *Times* stated she "gave one of her unfailingly beautiful performances, and her delightfully lovely voice has never been more impressive in the times she has visited our city."

Rita Benneche Recital, March 4

The song recital by Rita Benneche, postponed on account of illness, is now definitely announced for Sunday evening, March 4, at the Gallo Theater.

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Festival Opera Engages Lorna Warfield

Clarence E. Cramer, manager of the Festival Opera Company, announces that he has engaged Lorna Hooper Warfield, American soprano, to sing Marguerite in Faust. Several weeks go Frank Waller, conductor, and Mr. Cramer heard many of the finest voices in the central west and from them selected Miss Warfield for this part in the company's production of the Gounod opera.

Miss Warfield's musical education was acquired partly in America and partly in Europe. Prominent among her



LORNA HOOPER WARFIELD

American teachers were Charles W. Clark, Theodore Harrison, Edgar Nelson and Oscar Saenger. Jean de Reszke, just before his death, urged Miss Warfield to study for the opera, predicting a brilliant career for her in that field. In Europe she studied voice with Hugo Reichenberger, conductor of the Vienna State Opera, and acting with Frau Marguerite Wilt, also of Vienna.

She has sung with much success abroad and has returned to her native land a routinized opera singer. She has toured extensively throughout the central west, as well as in Europe, in concert. In her recital work she features a novel folklore program, singing groups of folk songs of various nations, in appropriate native costume. During the Festival Opera Company tour Miss Warfield will star with Ernest Davis, American tenor, and Ivan Steschenko, bass, late of the Chicago Civic Opera Company and now with the Philadelphia Grand Opera.

Fontainebleau School of Music Notes

The Fontainebleau School of Music announces a reorganization of its faculty of singing for the session of 1928. Thomas Salignac will again have charge of the opera class, which will do its work on the stage of the little theater that Napoleon III built for his court performances. Mr. Salignac is well remembered in New York as one of the leading tenors at the Metropolitan Opera House in the days of Maurice Grau. Since those days he has been the interpreter of many, and the creator of not a few, principal tenor roles at the Opera Comique. He devotes much of his time nowadays to teaching and is the president of the Union de Professeurs de Chant. The newcomers will be Felia Litvinne and Hilda Roosevelt. Mme. Litvinne was born in St. Petersburg, but has passed most of her life in France and is a French citizen. Edouard de Reszke was her brother-in-law. For thirty years the interpreter of most of the great dramatic roles for soprano in European opera houses, including the Wagner roles, she made for herself an enviable reputation. She also acquired a comprehensive repertory of songs in six languages. Mme. Litvinne is a Chevalier of the Legion of Honor. Mme. Roosevelt, though closely related to the well-known American family of the same name, is French both by birth and by education. Since her graduation from the Paris Conservatory she has sung much in concert and with the important French orchestras and has also distinguished herself in leading soprano roles at both the Paris Opera and the Opera Comique. With such a corps of teachers, the school offers an unusual opportunity to American singers to perfect themselves in the singing of the best French repertory, both lyric and dramatic.

Viola Klais Appearing as Guest Organist

Viola Klais has been appearing as guest organist at the Allegheny Theater in Philadelphia, and the enthusiastic applause received at each performance attests to the success with which she is meeting. A note in the program issued in that theater during the week of January 30 gives the following information: "Viola F. Klais, premiere lady organist, now at the Allegheny Theater as guest organist, is not only a talented performer at the console, but her former stage affiliations have given her an experience in placing musical novelties before her audiences that are certain to add greatly to the entertainment of Allegheny patrons. Miss Klais has the happy faculty of presenting selections that 'fit in' perfectly with the musical tastes of her listeners. Her musical numbers and novelties for the succeeding weeks will undoubtedly add to your enjoyment of Allegheny programs."

Schenk Compositions Played by French Trio

Several of Elliott Schenk's compositions are being featured by the French Trio, an ensemble made up of flute, violin and harp, headed by Mme. Savitzkaya, harpist. In addition to playing two numbers in manuscript—Idyl, and Impression—over radio station WOR and in concert, the trio has been rehearsing a mazurka of his. This piece, though published by Breitkopf & Haertel for violin solo, has been especially arranged for the ensemble by the composer.

Sarah L. Possell, flutist of the French Trio, has been very successful with several of Mr. Schenk's compositions, transcribed for her instrument.

Lyman Perkins Conducts Choir Ensemble

Lyman Almy Perkins conducted the Choir Ensemble Society in a performance of Humphrey J. Stewart's The Hound of Heaven in Carnegie Hall, Pittsburgh, on Febru-

ary 5. The program was one in the series of organ recitals given by Caspar P. Koch, the city organist, and drew one of the largest audiences of the season. The personnel of the choir includes, in addition to Mr. Perkins, Mary Berkes Kennedy, soprano; Villetta Young Dice, contralto; Arthur Davis, tenor; E. Clair Anderson, bass, and Mrs. J. R. MacGregor, accompanist.

During the forthcoming summer, Mr. Perkins will conduct a six weeks' vocal course in Pittsburgh from July 9 to August 18.

Fritz Kreisler

By Arthur M. Abell

(Continued from page 9)

It was inspiring to hear the three great artists in ensemble. The duo is a virtuoso piece, pure and simple, but it is brilliant, effective and original, particularly in its treatment of the double bass part. Musicians have always marvelled at Kreisler's piano playing; he can play from memory the accompaniments to all the standard works in the entire violin literature.

Kreisler Hears Toscha Seidel as a Prodigy

About a year after Kreisler played with Jascha Heifetz at my home, I gave a reception in honor of my old friend, Leopold Auer, who was passing through Berlin on his way to St. Petersburg. First I had Auer and Mme. Stein (now Mme. Auer) and Kreisler and his wife to dinner, and afterward I invited Joan Manen, Franz Ries, the venerable composer of the famous Moto Perpetuo in G, Willy Hess, Carl Flesch, Gustave Hollander, Theodore Spiering and other violinists to meet Auer, and to hear his latest prodigy, Toscha Seidel. Toscha was a protegee of mine, and I had followed his development almost from infancy. Kreisler always was glad to meet his famous colleagues on the many occasions when he came to the musical gatherings at my home, but he was getting tired of violin prodigies, and when little Toscha got out his fiddle, he went in to a distant room, where he couldn't hear the music. But after the first solo in the Vieuxtemps A minor concerto, Mrs. Kreisler, who has excellent critical judgment, rushed in shouting: "Fritz, come here! You must hear this boy, for he is a wonder." And Fritz came and listened with great interest to Toscha's remarkable performance of the Vieuxtemps concerto.

Kreisler in the Austrian Uniform

One afternoon in the fall of 1914, I was sitting with Kreisler and his wife in the Victoria Café in Berlin, watching the ever interesting panorama of life on the famous Unter den Linden. It was not long after the battle of Lemberg, in which Kreisler was wounded, both in the leg and in the shoulder, and he still limped quite badly in walking. He told me some of the horrible details of that great battle, and I could not help thinking at the time what a crime it was to send men of his genius into trenches to be maimed and killed. The world needs such men, and the idea of "equality" and of sending a Kreisler to the front to fight alongside of a common ditch digger or coal heaver is monstrous. I believe, with Count Keyserling, that it is not equality but quality that counts. Fortunately Kreisler was saved to the world, but it was a close call, and it was a long time before he could manipulate the bow again. Our own gifted violinist, Arthur Hochman, was not so fortunate, and his body now rests in French soil, a victim of the same atrocious system. I knew Hochman well when he was a student in Berlin. He was a very gifted violinist.

Later in the afternoon, I took a walk with Kreisler through the Friedrich Strasse, Berlin's principal business street. At almost every step we met German officers, and I was touched by the deferential way in which they all greeted their Austrian companion in arms. Everyone had read in the paper how Kreisler had been wounded in the battle of Lemberg, and in those salutes of the German officers as we walked down the great thoroughfare, and, above all, in the look in their eyes, was not merely the greeting to a comrade in arms, to a "Bundesgenoss," but it was rather a greeting to the great artist whom everybody recognized. And I could just read in the faces of every one of them the thought, "Thank God Kreisler has been spared to us." And the whole world still echoes that sentiment.

Jan Smeterlin Again Touring Europe

Following a recent and highly successful London recital, Jan Smeterlin is again off to the Continent, where he is appearing in Vienna, Berlin and The Hague, thereafter playing in Holland almost daily for a fortnight. He will then return to London, only to hurry to Dublin, where he will give two concerts and return in time to play with the Philharmonic Orchestra in Liverpool.

Dorsey Whittington Returns from Europe

Dorsey Whittington, American pianist, has just returned from six months in Europe, fortified with some interesting new programs for two-piano recitals which he will give




DORSEY WHITTINGTON CARICATURED

with Mrs. Whittington throughout the south this spring. During February and March he will conduct master classes in Jacksonville, Fla., and in June and July at Winthrop College, Rock Hill, S. C. Mr. Whittington will appear before the Florida State Convention of Music Clubs during the week of March 22, as both pianist and speaker.

Solon Alberti Pupil in Recital

Solon Alberti presented his pupil, Stephanie Wall, in recital at his New York studios on February 2. This was the fifth program given by Alberti artists at his studios this season, recitals having been given by John Valentine, Robert Steel and William Royola, and one program having been presented by a group of pupils. Mildred Seeba will give a program in March.

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Music Notes from Coast to Coast

Augusta, Ga. The Famous Artist Series opened at Tubman High School Auditorium with Suzanne Keener in a costumed recital. Miss Keener was accompanied by Joseph Macz, who also gave two groups of Chopin numbers and showed himself a capable artist. A large audience greeted the beautiful young singer who again scored heavily. Noticeable on a well-balanced program, for depth of tone, interpretation and musicianship, were numbers by Donaudy and Gretchaninoff. As usual Miss Keener was enchanting to look at, and, in a Spanish group, very reminiscent in voice and person of Farrar.

Second on the Famous Artist Series was the Flonzaley Quartet, which played to an enchanted audience. Uncanny in the perfection of ensemble, with a technic well nigh perfect, this quartet made music which many in the audience termed "heavenly." Their classic program was a feast for the music-hungry, and even the Russian work was intelligible to a large number in their practiced hands. Much regret was expressed that this was their disbanding tour.

The Nathaniel Dett Negro singers appeared at Paine College Auditorium before a large audience. Dett's own piano numbers, mostly his compositions, would have been attraction enough, but added for good measure was a chorus of Negro boys, high school age, singing without accompaniment, with restrained tone, haunting harmonies, and sympathetic interpretation. Outstanding on a lovely program was the wailing Water Boy. The conductor's delicate hand movements in directing were commented on.

A music study club, headed by Mrs. M. M. Macferrin, teacher of voice, has been organized under the name of Augusta Music Club. A definite line of study has been engaged upon and much enthusiasm shown by members.

The pupils of Mrs. J. A. Anderson gave an attractive piano recital at the Y. M. C. A. auditorium. In a program composed of Bach, Haydn, Handel, Mozart, Beethoven, Schumann, Mendelssohn, Chopin and Schumann numbers, the young students displayed much improvement in technic and interpretation.

M. B.

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. A vast audience filled to capacity the beautiful Consistory auditorium upon the occasion of the farewell appearance of Walter Damrosch, conductor, with the New York Symphony orchestra. John Erskine was piano soloist. The program was of unforgettable beauty, performed with admirable finish, and included the Brahms D major symphony, Spanish Rhapsody (Chabrier), and the Liszt Saint Francis. Mr. Damrosch was given an ovation, bowed his acknowledgment repeatedly, including his orchestra and solo members in their share of the honors. Mr. Erskine, well known author and teacher, surprised his hearers with the brilliance and musicianship of his interpretation of the beautiful Schumann concerto in A minor, for piano and orchestra, and was recalled times without number to accept the plaudits of the audience. The concert was given under the auspices of the Musical Foundation, Marion De Forest local manager, and was one of the outstanding events of a brilliant season.

Dusolina Giannini gave a delightful concert before a large and pleased audience in Elmwood Music Hall. Outstanding among the songs making up her fine program were her several operatic arias Stornellatrice by Respighi, which was repeated, and La Forge's Hills. The Italian folk songs, for which the singer is well known, proved an irresistible finale and enthusiastic applause called for encores after each group. Mollie Bernstein was the capable accompanist. This memorable concert was under the auspices of the Buffalo Musical Foundation, Inc., Marion De Forest, local manager.

The Buffalo Symphony Society presented the Musical Art Quartet of New York in the Hotel Statler ballroom in the first program of the society's chamber music course. This was the initial appearance of the organization in Buffalo, and an appreciative audience expressed its hearty approval. Mary M. Howard added greatly to the evening's enjoyment with a clear and interesting outline of the works presented, playing the themes on the piano.

The yearly appearance of the Flonzaley Quartet took place in the Hotel Statler ballroom, the second of the Buffalo Symphony Society's Chamber Music Series. The high point in the evening's performance was the exquisite reading by these consummate artists of Mozart's quartet in D minor.

A large and fashionable audience enjoyed the perfect ensemble and finished performance of the Elshuco Trio of New York, the third of the chamber music recitals presented by the Buffalo Symphony Society. Willem Willeke, cellist, the founder of the organization; William Kroll, violinist,

and Aurelio Giorni, pianist, presented a beautiful program of great interest and variety, their performance eliciting enthusiastic applause. They graciously added a Brahms number as encore.

Josef Lhevinne gave a recital of supreme interest at the Consistory Auditorium under the management of the Philharmonic Concert Company, Jorah Berry, local manager. Exquisite tone and the ability to shade and color with delicacy were outstanding delights, and he gave Liszt's Robert le Diable a performance of tremendous power in complete contrast.

The Detroit Symphony Orchestra gave the second and third concerts of the series presented by the Buffalo Musical Foundation. The unhackneyed, beautifully played programs, under the fine leadership of Ossip Gabrilowitsch, called out a very large and enthusiastic audience.

The height of interest was reached in the performance of the Scriabin symphony The Divine Poem, an exalted and moving work. In the Tchaikowsky Theme and Variations, from the Third Suite, the concertmaster, Illya Schkolnik, charmed his hearers in the violin solo.

The Buffalo Philharmonic Concert organization, with Zorah B. Berry as efficient local manager, brought to the Consistory Auditorium Jascha Heifetz, celebrated violinist, who returned to Buffalo after an absence of several seasons. His recital disclosed the same matchless artistry with which he held his public during his debut season. A huge audience applauded him to the echo, and he very graciously granted many encores.

Firmin Swinnen, private organist for Pierre S. du Pont, of Wilmington, Del., was heard in recital in the Consistory Auditorium under the auspices of the Consistory. The program was varied and interesting and the performance of it was distinguished and brilliant.

The London String Quartet, gave a series of six beautiful programs of great interest to lovers of quartet music in the Hotel Statler ballroom, under the auspices of the Buffalo Musical Foundation, Inc., called "an histrionic festival." This fine series included works of classic and modern works from Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Borodin, Tchaikowsky, Dvorak to Debussy and Ravel, and included a charming Fairy Suite, The Pixy Ring, by the violin player, Mr. Warner, which greatly pleased the audience and brought forth the composer to accept the congratulatory applause.

Edward Rechlin, organist, gave an enjoyable recital of organ music of Bach and contemporaries at Calvary Evangelical Lutheran Church. Of special note were the two choral harmonizations: A Lamb Goes Uncomplaining Forth, and Praise God, Ye Christians One and All, and the short chorale prelude, From Heaven Above, by Bach. Mr. Rechlin is a frequent visitor to Buffalo where he is well known as a "churchly organist." The Rev. Martin Walker is to be congratulated for bringing him to Buffalo. Program comments and historical introductions were furnished by the Rev. Paul Boester, of Nazareth Lutheran Church.

L. H. M.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. The second concert of the season by the College of Music of Cincinnati Orchestra, under direction of Adolf Hahn, was one of the most successful ever held at the institution, the young musicians playing the Unfinished Symphony of Schubert with finished style. Five outstanding talents appeared in solo capacity, Minette Humphreys, cellist; Helen Dowling, pianist; Bertha Paszty, and Carol Mathes Tiemeyer, vocalists, and Herbert Newman, pianist.

The last day of January brought forward promising young composers from the class of Dr. Sidney C. Durst, who annually sponsors two or more concerts devoted entirely to original effort. The tendency of the current class is in the direction of vocal composition and there were songs, trios and quartets for women's voices. But the instruments were not ignored, the organ, piano, violin and cello coming in for a goodly share of attention. Eight ambitious young folk participated as composer contributors, appearing either as interpreter or accompanist. They were: Henry Organ, Elena Peabody Rouse, Mildred Steinwart, A. Lehman Engel, Constance Cochnower, Harriet N. Rose, Ralph Eugene Hartzell and Wayne Fisher.

A new trio known as the Ilsa Huebner Trio has been formed, composed entirely of College of Music teachers. They are Ilsa Huebner, pianist; Emil Heermann, violinist, and Walter Heermann, cellist. A concert given in Huntington, W. Va., at Marshall College Auditorium resulted in the re-engagement of these musicians for a series of concerts next season.

A large crowd grew enthusiastic over the recital of music

for two violins which Ernest Pack and Uberto Neely, of the College faculty, gave, declaring it to be one of the most delightful affairs of its kind within their experience. Dorothy Stolzenbach was the accompanist. The program included Albert Stossel's Suite Antique, a group of Spanish numbers, and Edmund Severn's Suite.

F.

Cleveland, Ohio. A program by Russian composers was the fare offered local youngsters at the children's concert played by the Cleveland Orchestra at Masonic Hall with Arthur Shepherd wielding the baton. His selections included the overture to Russlan and Ludmilla by Glinka, a portion of Ippolitoff-Ivanoff's Caucasian Sketches, the Song of India by Rimsky-Korsakoff, Liadoff's Music Box, Tchaikowsky's March Slav and the dances from Prince Igor by Borodin. The concert was attended by pupils of the fifth and sixth grades of public, parochial and private schools, and was broadcast by WEAR.

The real meat of the week's pair of Symphony concerts, given at Masonic Hall with Nikolai Sokoloff directing, was Strauss' Heldenleben, which has been heard in Cleveland only once before, and that in 1912. Mr. Sokoloff gave a thoughtful and powerful interpretation of the interesting work, and supplemented it with Haydn's Oxford Symphony and the Raczky March.

Masonic Hall was also the scene of the United States Army Band's concert, sponsored by the Al Koran Temple. Standard selections were played, and a feature of the two programs, given afternoon and evening, was the solo work by the baritone, C. A. Woodward, Congressman from Virginia.

An interesting program of the week was that given by Clarice Bales, Cleveland pianist, before the Lecture Recital Club at Wade Park Manor. Her numbers included the Albeniz Tango, Chopin's Revolutionary Etude, the eleventh Hungarian Rhapsody by Liszt, and short pieces by Schubert, Poldini, Debussy and Cyril Scott.

The second part of Mendelssohn's Elijah was sung at the First Baptist Church by the combined choirs of the First and Heights Baptist churches. Soloists were Hazel Lawrence, Marie Simmelink Kraft, Richard Bovington and Plummer Giffin. Roy Crocker played the organ accompaniment and Carl B. Ellinwood was the conductor.

The Cleveland Orchestra left for its long winter tour, which takes it to Jacksonville, Daytona Beach, Macon, Atlanta, Miami and thence to Havana. Returning from Cuba, it will play in several medium sized towns of the Southeast and end its trip with a tour of Pennsylvania towns. There will be no more Cleveland concerts until March.

E. C.

Fort Smith, Ark. The King's Henchman was presented at the Joie Theatre to an appreciative audience. The title role was capably interpreted by John Roberts, who as Aethelwold dominated the whole performance. Ora Hyde was a very beautiful Aelfrida and showed both histrionic and musical ability in her portrayal of the henchman's wife. Their love duet in the forest scene was one of the highlights of the performance. Henri Scott, as King Eadgar, presented a noble bearing and fine voice. Alfredo Valenti as Maccus was very good and Constance Hedja as Asa, Dudley Marwick as Ordgar, and Albert Crion as Dunstan deserve mention.

The Fort Smith Civic Concert Club presented Gay McClaren, dramatic artist, to a large audience at High School Auditorium. Miss McClaren gave a clever reading of The Enemy, by Channing Pollack.

An event of special interest among the various musical programs at Christmas was the cantata, King All Glorious (Stults), given by the Lutheran Mixed Choir, accompanied by Wilam Schmidt and ably directed by Albert V. Maurer. It was repeated at the Lutheran School Auditorium.

Selections from Handel's Messiah comprised a beautiful program at St. John's Episcopal Church, under the direction of Elizabeth Price Coffey.

Clarence Burg, local pianist, gave a concert at Poteau, Okla., in conjunction with Harrell Biard, tenor, former resident of Poteau. Mr. Burg recently gave a program before the high school assembly; it was made up of piano selections, characteristic of the various countries.

A monthly recital was given at the Clarence Burg School of Music by pupils of Virginia Dairs, Bernadine Jeter, Miss Schmidt, Miss White and Mr. Burg, assisted by Juanita Warren, violin pupil of Maurice Derdeyn.

Recent pupils' recitals at the Southwestern Studios of Musical Art include those by pupils of Elizabeth Price Coffey, Katherine Price Bailey, Rebecca Eichbaum, Hattie May Butterfield, Wilma Stone, Roy York, Pearl Jarrard, Margaret Beck, Virginia Beck, Merze Rains, Rose Botto, Ruth Hunt, Lucien Sabin, Irene Du Bois, assisted by dancing pupils from studios of Margaret Taylor Payne and

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Music Notes from Coast to Coast

Florence Beckman and expression pupils of Margaret Montague. Mrs. Coffey presented her pupil, Gertrude Carter Stockard, in recital at a recent meeting of the Junior Mozart Club.

A recital was given at St. Boniface School by the boys' class of the music department, pupils of the Benedictine Sisters.

Recent meetings of the Musical Coterie have been featured by programs arranged by Mrs. Joseph Leming and Mrs. A. J. Russell respectively. Mrs. Sternberg, president of the Musical Coterie, entertained fifty members at a musical tea honoring Erma Kropp, Emma Andrews and Camilla Butterfield, new members.

Orchestras have been organized in ten Fort Smith public schools under the direction of Leo C. Wright, representing the American Public School Band and Orchestra Association.

A Harmonica Club has been organized at Du Val School by Mrs. H. J. Dorner, who has been directing the Fort Smith Boys' Harmonica Band for several years. F. K. F.

Los Angeles, Cal. The eighth pair of Symphony concerts by the Philharmonic Orchestra had as soloist Frances Berkova, violinist, native of Los Angeles, who has recently returned from successes abroad. She played a work new to Los Angeles, the E minor concerto by Jules Conus, pupil of Tschailowsky. It was an interesting work and required a brilliant technic. The young artist received a flattering ovation, and her own recital, under the direction of L. E. Behymer, is looked forward to with interest. Conductor Schneevogt has returned from Detroit where he directed the Detroit Symphony as guest conductor. He received a vociferous welcome and opened the concert with Weber's Freischütz Overture, which received a spirited rendition. The high point of interest in the orchestra's share of the program was Richard Strauss' A Hero's Life, which was played with distinction. The program contained just the three numbers.

The seventh popular program by the Philharmonic Orchestra, at the Philharmonic Auditorium, was conducted by the brilliant young Philadelphia conductor, Artur Rodzinski, who was guest conductor while Schneevogt was in Detroit. The program opened with Rossini's Overture to the Barber of Seville. Dvorak's fifth Symphony received a spirited reading, as did also Liszt's Symphonic Poem, Les Preludes, which followed. Dances from Prince Igor, by Borodin, closed the program. Rodzinski conducts without notes and his musical knowledge coupled with the fire of his youth make his interpretations of unusual brilliancy. He made many friends among the musical group while in Los Angeles.

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The Wagnerian soprano, Johanna Gadske, sang under the management of L. E. Behymer at the Philharmonic Auditorium before a notable audience. Her program consisted of Schubert, Schumann, Franz, Strauss, Wagner and other classical composers. Whether she sang the lieder or arias, the profound artistry of the singer was in evidence.

Tito Schipa gave his only recital of the season in Los Angeles at the Philharmonic Auditorium under L. E. Behymer. His program covered a wide range of taste and his encores were generously frequent. He made a particularly happy impression with a composition of his own, A Prayer. His artistry and charming personality won him thundering applause. Frederick Longas was a more than efficient accompanist and he also played a group of piano numbers.

L. E. Behymer introduced Beniamino Gigli on his regular Tuesday night course at the Philharmonic Auditorium before a capacity house. Opening his program with Verdi's aria, O tu che in seno agli angeli, from La Forza del Destino, he gave a printed program which practically had to be repeated in full. Frieda Williams, who assisted, had a pleasing appearance, a nice soprano voice, and, aside from her noticeable inexperience, she also has ability. Even an experienced artist would be in a trying circumstance placed in contrast with the velvet voiced Gigli, whose supreme artistry is hard to equal.

L. E. Behymer presented a local artist, Margaret Fisher Monson, in recital at the Beaux Arts Auditorium in a well balanced program. Miss Monson has a pleasing voice which she uses intelligently, and also has a pleasing stage presence.

A new chamber music group appeared at the Biltmore Music Room. It consisted of Olga Steeb, pianist; David Crecov, violinist, and Ilya Bronson, cellist. These are three satisfying artists and seem to be unusually adapted to each other musically, as, although new, their playing was noticeably free from rough places and lack of consistency.

The Al Malaikah Temple Light Opera Company is having increased attendance as the excellence of their productions at the Shrine Civic Auditorium is becoming better known. In Victor Herbert's Naughty Marietta the cast included Charlot Woodruff, in the title role; Bernice Mershon, who did some fine eccentric comedy acting as Lizette; Ralph Errol, as Captain Warrington, who did some effective singing, and Richard Powell as Silas Slick, who was up to his usual standard. Alexander Gill as Florenze gave an exceptionally good characterization. The orchestra, under the baton of Frank Darling, brought out all of the beauty of the Herbert score. Roland Woodruff and Beth Laemmle gave a specialty dance that was very effective. As usual the piece was gorgeously set up, the masked ball scene especially so. B. L. H.

Memphis, Tenn. The first of the artist concerts sponsored by the Beethoven Club, Mrs. J. F. Hill president, was given in the South Hall of the Auditorium by Tito Schipa, tenor, before an audience of over two thousand, the capacity of the hall. Schipa is a decided favorite here, and, as usual, charmed his hearers with a delightful program, which comprised various styles of songs in which beauty of interpretation and clarity of diction were resplendent. He was most generous with his encores. Frederick Longas supplied artistic accompaniments, and was warmly received in his group of solos.

Memphis was fortunate to secure the San Carlo Opera Company this season, as the cast was a splendid one. The engagement included the familiar and popular Madame Butterfly, with the Japanese prima donna, Hizi Koyke, in the title role. Giuseppe Barsotti, as Pinkerton, was very acceptable. Bernice Schalker as Suzuki and Valle as Sharpless proved delightful. Other members of the cast gave creditable performances. La Boheme, with Myrna Sharlow as Mimi, Tafuro as Rodolfo and Ethel Fox as Musetta, was one of the most enjoyable performances ever given in Memphis, and the San Carlo won new laurels. The dramatic interpretation of Rigoletto given by Emilio Ghirardini, who had the title role, will long be remembered. His performance was one of the high lights of the company's appearance here. Tafuro was well received as the Duke of Mantua. Tina Paggi took the part of Gilda. Others in the cast were satisfying. Il Trovatore, always popular, closed the season. The leads were taken by Clara Jacobi, who sang Leonora, and Coe Glade, who as Azucena dominated the performance. The Tales of Hoffman was given at popular prices in the large hall of the Auditorium, which was well filled. A special word of praise is due to Carlo Peroni, who conducted on all occasions, and brought the engagement to a brilliant close. The Memphis Auditorium Commission sponsored the opera company's appearance here under the direction of Charles McElravy, with Mmes. E. W. Sturm and John Phillips in charge of the promotion work.

The first of a series of piano concerts under the direction of the Beethoven Club was heard recently in the Goodwyn Institute, Frances Nash opening the course. This was Miss Nash's second appearance in Memphis, and it is interesting to note how much she has advanced musically. She has a tone of lovely quality and a brilliant technic. The program was an unusual one, and much enjoyed.

The regular Sunday afternoon concerts given in the Hotel Peabody ballroom continue to be well attended, proving a delightful way to spend a part of an otherwise long afternoon. These recitals are under the direction of the Beethoven Club.

The Memphis Conservatory of Music presented pupils from the organ, piano and expression classes in an interesting recital. A feature of the program was an original composition, Reminiscence, by Mary McKenzie, which won for her the National Music contest.

A recent visitor to Memphis was Rata Present, pianist. Her charming personality, poise and musicianship have won for her a place in the hearts of music lovers here. Miss Present's art is to be envied, and each year we see how much she means to the musical growth of our city.

The Beethoven Club presented Lois Maer, pianist, who has recently returned to Memphis after four years of study under Sigmund Stojowski, in a recital at the Nineteenth

Century Club Auditorium. The program was an exacting one and proved Miss Maer to be an artist of first rank. The program comprised numbers by Schumann, Beethoven, Chopin, and a group by Stojowski. Miss Maer is a member of the Bolling-Musser School of Music faculty.

Memphis boasts of a great deal of talent among the young students, notable in this group being Mary Strickler, who is a pupil of Theodor Bohlman. Miss Strickler was heard recently in a recital and astounded her hearers with her virtuosity.

Community organ recitals are given every Sunday evening by Arthur Davis, organist and choir director of St. Mary's Cathedral. Much interest is evinced in these recitals, which are well attended.

At the last meeting of the Beethoven Club, the president, Mrs. J. F. Hill, gave an interesting account of her visit to New York where she attended the semi-annual meeting of the board of the National Federation of Music Clubs, which was attended by about fifty members.

The Ensemble Club, an organization consisting of about twenty-five musicians, after three years of functioning without officers, has elected the following: Patrick O'Sullivan, president; Herbert Summerfield, secretary; A. T. Moore, treasurer; Mrs. Fritz Faehrmann, publicity chairman.

Calvary Church Choir, under the direction of Adolph Steutermann, organist, gave Brahms' Requiem during December. The choir was augmented with an orchestra.

Mrs. Dave Gerstel, pianist, has been elected president of the DeShazo Pianist Circle, a newly organized club for the benefit of the faculty and students of the DeShazo School of Music. Susie DeShazo is musical director.

Mrs. J. W. Canada, soprano, has returned from Jackson, Tenn., where she appeared in concert under the auspices of the McDowell Club.

Adria Brunati, soprano, known to her Memphis friends as Louise Bowen, has returned to Memphis after two years spent in Italy, where she sang the leads in Butterfly, Boheme, Faust, Pagliacci, and other operas. Mme. Brunati is an unusual artist and will return to Italy later in the season. J. V. D.

New Orleans, La. Appreciation for the altruistic value of such an artistic organization as the Mark Kaiser String Quartet was evidenced by the large gathering in the

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Music Notes from Coast to Coast

Hunt Club of the St. Charles Hotel to hear its second concert. Whereas the carefully selected program was of quite a different style to that of its first entertainment, it was calculated to appeal to all tastes. The evening opened with Mozart's quartet No. 12, given in very good style. There followed a familiar group in lighter vein which concluded with Haydn's Poco adagio cantabile (Theme and Variations from Kaiser Quartet), undoubtedly the most impressive and the most heartily applauded. The climax was reached in the final Schumann quintet, op. 44, in which the instruments maintained an excellent balance and rendered each movement in such a manner as to satisfy the most fastidious. The piano part was played with a graceful, flowing ease by Mary V. Molony, whose fine accompanistic ability materially accentuated the melodious action of the other instruments. Individual commendation is due Gladys Pope, first violin; Florence Hiteshew, second violin; Erin Black, viola, and Sara Lob, cello. But most of all is the musical element of our city—particularly lovers of chamber music—indebted to the eminent violinist hand which inspired its foundation and directed this quartet to a successful presentation. Mark Kaiser has reached the age and stage where he may "sit back on his laurels." Although he is never heard now in public, his talented mind continues its activity in the furtherance of his pupils and the progression of musical enterprises.

With a combination of Jacques Jolas and Eugenie Wehrmann-Schaffner in a two-piano recital, the audience was assured of just such a delightful afternoon as was spent at the informal reception given by Philip Werlein, Ltd., in its Ampico Hall. The program—Mozart's sonata in D major, the Minuet from l'Arlesienne of Bizet, Chopin's Minute Waltz, and Ravel's La Mère Oie—was enthusiastically received.

Members and guests of the Saturday Music Circle enjoyed a soiree of excellent music in Gibson Hall. Under the direction of Edward C. Austin, well known blind organist, guest singers of the Christ Church Cathedral Choir gave several numbers, among which Tchaikovsky's Cherubim Song was particularly well done and interesting as an example of the Russian music which is now being introduced throughout the country. Harby Kreeger's violin selections, accompanied by Mrs. Meyer Prince, were pleasing. Rose Dirmann, soprano, delighted her hearers with a group of charming vocal numbers. Following a Chopin Prelude and Impromptu played by Eugenie Wehrmann-Schaffner, Jacques Jolas came in just long enough to surprise the audience with a two-piano performance with Mme. Schaffner. Needless to say their offerings were keenly appreciated.

O. M. L.

Philadelphia, Pa. (See letter on another page.)

Pittsburgh, Pa. Mr. and Mrs. Daniel M. Clemson are at Hotel Huntington, Pasadena, Cal., for the winter, and Mrs. Clemson's singing (Christine Miller) has been one of the features of the hotel concert programs during the season.

The Pittsburgh Chamber of Commerce Chorus, under direction of Harvey B. Gaul, gave a concert in Carnegie Hall from which hundreds were turned away. This is one of the popular music events of each season and attracts a large audience. Soloists for the program were Viola Karlson Bygerson, and Mary Redmond, violinist. The chorus is made up of some of the best local male voices of Pittsburgh, their programs being arranged to please popular taste.

The Women's Club of Wilkesburg presented a musical program in the Penn-Lincoln Hotel before an unusually large audience. Pittsburgh artists gave the program: Letha Frazier Rankin, soprano; Charles Riley, violinist; Oscar Helfenbein, pianist; Virginia Brown Wilharm, accompanist.

Stephen Leyshon, organist and choir director of First U. P. Church, also one of the announcers of radio station KDKA, spoke on Certain Phases of American Music, at the regular meeting of the Outlook Alliance in the Congress of Clubs.

Pasquale Tallarico, pianist, was guest artist with the Yost String Quartet for its third concert of the season's series given by this group in Schenley ballroom. The series has been a distinct success and will close with the March program of the Quartet. Tallarico was heard in the Arnold Bax quintet for piano and strings, the remainder of the program listing the Beethoven quartet, op. 19, No. 2; Andante Cantabile, Tchaikovsky; Canzonetta, Mendelssohn; The Old Folks at Home, Foster-Yost, and Idyll, Frank Bridge.

Mathilda Flinn, dramatic soprano, shared honors with Emma B. Sulzner, contralto, at the reception of the Women's Historical Society, honoring its president, Mrs. Philip Kussart. The event was held in the Congress of Clubs.

Hilda Hopkins Burke, one of the successful contestants for the contest prize of the National Federation of Music Clubs last season, was guest soloist for the annual Traffic and Transportation banquet, when she accompanied the Baltimore and Ohio Glee Club, which presented this program under the direction of George Castelle, of Baltimore. Mr. Castelle and Miss Burke thus filled their third engagement in Pittsburgh for the present season.

Two outstanding concert dates late in January, which brought almost capacity audiences, were Fritz Kreisler, at Syria Mosque, and the New York Symphony Orchestra, with Walter Damrosch conducting. Mr. Damrosch was heard in a piano number with orchestral accompaniment

and gave great pleasure to his hosts of Pittsburgh admirers.

Louis Graveure, baritone, gave a characteristically chosen program in Carnegie Hall, the third concert in the James A. Bortz DeLuxe series. His program was enthusiastically received. Mr. Bortz went to New York and Philadelphia where he will select artists for next season's concerts. His return to the concert managerial field this season, after several seasons spent in the South, has brought substantial success.

Robert Bodycombe, ten-year-old boy soprano, was soloist for the Christmas Day afternoon service of the First Presbyterian Church, Wilkesburg, where his brother, Aneurin Bodycombe, is organist and director, and who is also one of the prominent artist's accompanists of Pittsburgh. Young Bodycombe was also heard from station KDKA, which is under the direction of Will Rhodes, tenor of the First Presbyterian Church, Pittsburgh. The young soprano's voice is of appealing quality and he sings with rare understanding.

Arthur Davis, tenor, of Shadyside Presbyterian Church, will fill two dates in North Carolina, on March 22 and 23 in Gastonia and Charlotte respectively, when he will do the solo work for the Samson and Delila performance, in concert form.

The Victor Saudek Ensemble played a program at Bethany College, West Virginia, with Pierre DeBacker, violin soloist. The program included the posthumous Schubert string trio; Mozart trio for viola, clarinet and piano, and the Beethoven septet, op. 20, for violin, viola, cello, bass, clarinet, horn and bassoon. Mr. DeBacker played the Legend of Wieniawski.

Artists of national and international fame, heard in Pittsburgh concerts during the last six weeks, include: Josef Szigeti, violinist, who opened the Major Artists' series of the Young Men's and Women's Hebrew Association; Josef and Rosina Lhevinne, in two-piano recital, also under the same auspices, both concerts heard by a capacity house in the Morris Kaufmann Memorial Auditorium; New York Philharmonic Orchestra, with Willem Mengelberg, conductor, one of the series of the Pittsburgh Orchestra Association; Paul Kochanski, violinist, in Syria Mosque, in the May Beegle Series and who received a brilliant ovation from a large audience; Gitta Gradova, pianist, who was guest artist at the annual artist program of the Tuesday Musical Club, playing a program of modern and old Classics which gave much satisfaction.

Mrs. Andrew Timberman, president of the Columbus, Ohio, Music Club, was guest of her sister-in-law, Mme. Fitz-Randolph, prominent voice teacher of Pittsburgh. Mrs. Timberman stopped in Pittsburgh enroute to New York, where she will engage artists for next season for her club.

F. W.

Phoenix, Ariz. The Phoenix Country and Day Boarding School presented the University of Arizona School of Music Trio in recital at the School of Allied Arts this winter. This trio consists of Julia Reibel, head of the piano department; Joseph Green, head of the violin department, and Dr. John Mez, cello, of the political economy department. Every member of the trio is a real artist, and seldom has a better ensemble been heard in Phoenix. The program consisted of the D minor trio by Arensky, the G major trio of Mozart, and Adagio from trio op. 11 (No. 4) of Beethoven. Julia Reibel played a Chopin group in which she revealed herself as an artist of splendid technical attainments; she shows fine artistic feeling in her playing, which seems to lack nothing either in delicacy or clearness. Mr. Green's solo group included the Gypsy Airs by Sarasate, which, played with great brilliancy, showed his thorough mastery of the instrument, as well as his power of interpretation. By request, Dr. Mez played a solo group at the close of the program.

The Musical Events Course of concerts, sponsored by the Musicians' Club of Phoenix, opened its season with The Beggar's Opera at the Shrine Auditorium. This unique performance brought out a full house and was thoroughly enjoyed. The second concert in this course was a recital by Lawrence Tibbett, who won his audience at once and was obliged to respond to many encores. From Caro Mio Ben, with which the program opened, to The Song of the Flea, there was beauty in the performance.

Bess Barkley, who has been doing concert work in the east for the past two years, gave a recital in the High School Auditorium for the benefit of the Bethel Methodist Church. Miss Barkley, who possesses a full, rich, contralto voice, was heard to advantage in her operatic group, which included several numbers from Il Trovatore. Miss Barkley is booked for a number of concert engagements during her stay in Phoenix.

M. P. C.

Providence, R. I. The Boston Symphony Orchestra gave its Providence concert in Albee Theater to a capacity house. Sir Thomas Beecham was the conductor and he astounded his listeners by conducting the entire concert without score, except two numbers. He chose his program from Handel, Delius and Merlioz. The symphony was Mozart's No. 34 in C major, in which he brought out all the delightful and simple melodies with unusual skill, proving himself a conductor of rare magnetism and resource.

Avis Bliven-Charbonnel has accepted the appointment as one of the faculty of the Sarah Lawrence College, the new junior college for women in Bronxville, N. Y., which opens next fall, and will be instructor in piano and in the history and philosophy of music. As only two days a week will be spent at the college, Mme. Charbonnel will continue to live in Providence and teach advanced pupils. Mme. Char-

bonnel is well known as a concert pianist and appeared as assisting soloist with the Kneisel Quartet; also she has toured the country with Sembrich, Emilio de Gogorza, Frances Rogers, Georges Baklanoff, Calve, Lydia Lypkowska and Mary Jordan. Three years ago Mme. Charbonnel organized the Clavier Ensemble with success and it is her intention to form and train a Clavier ensemble, similar to the one at the college in Bronxville.

Sigmund Spaeth met prominent musical and business people interested in forming a Providence Community Concert Association to be affiliated with the Community Concert Corporation, recently formed in New York, by merger of nine managerial bureaus controlling the world's great artists in the concert field. Dr. Spaeth said Providence may be the first American city to arrange for a concert course under the advantages offered by the New York managerial merger.

Dorothy May Brown, a young but well advanced pianist, an artist pupil of Avis Bliven-Charbonnel, gave her third public recital in the auditorium of the Providence Plantations Club. Each year Miss Brown's playing progresses and she showed unusual musical taste and fine interpretations which together with her excellent technic made her concert most enjoyable.

At the second of the monthly musicales given by Van Veatchon Rogers, at his studio in the Conrad Building, Alfred Holy, composer and solo harpist of the Boston Symphony Orchestra, gave an interesting program. Mr. Holy's numbers were all his own compositions and his informal descriptive talk, previous to the playing of same, added to the enjoyment of the evening.

Lucy Marsh, soprano, and Friskin, pianist of Boston, gave the musical part of the evening at the reception tendered Mrs. William E. Bridgman, chairman of the building committee which erected the new club house of the Providence Plantations Club. Miss Marsh, a member of the club, delighted the large audience by her fine singing, her voice being of lovely quality and her diction excellent. Mabel Woolsey, also a member of the club, was an able accompanist. Miss Friskin played with intelligence and brilliant technic, and made a highly favorable impression.

The Chopin Club, of which Mrs. George W. Ritchie is president, celebrated guest night by presenting Samuel Gardner in a violin recital at Memorial Hall. Mr. Gardner began his musical career in Providence and he was enthusiastically greeted as he entered the stage and after each number was recalled again and again. He also played two extra numbers. His program was well chosen, including numbers by Handel, Mozart, Tartini, Vivaldi and Mendelssohn. He also included two of his own compositions, Old Virginia and Vasqueros, both of which showed musical ability and were heartily appreciated by the large audience.

G. F. H.

Richmond, Va. January was undoubtedly the most brilliant month, musically, that Richmond has ever known. Willem Mengelberg conducted the New York Philharmonic Orchestra at The Mosque Auditorium before more than 5,000 music lovers of Richmond. Liszt's Preludes and the ever welcome sixth symphony of Tchaikovsky were the most popular numbers on a finely rendered program by this great orchestra, which was brought here by the Richmond News Leader as one of the series of concerts which are being given here by that newspaper at popular prices to stimulate musical interest. The November concert under the same auspices was given by Nina Morgana and Szigeti, being the first of this series to be presented at the New Mosque Auditorium.

The San Carlo Grand Opera Company gave to Richmond its first grand opera week, presenting ten operas at the Mosque Auditorium where the regular theatrical performances were discontinued entirely for the week. This opera company was sponsored here jointly by the Richmond News Leader and the Corley Company, one of the leading music houses. The operas given in the evenings were Aida, Faust, La Boheme, Carmen, Cavalleria Rusticana, Pagliacci and Il Trovatore, with Rigoletto, Madame Butterfly and Hansel and Gretel offered at matinees. The fine singing of the principals of the San Carlo in their various roles gave much general satisfaction, and the week of opera here is one which will long be remembered with pleasure.

The concert by the Flonzaley Quartet, at the Jefferson Auditorium, was heard by an appreciative audience which filled almost every seat in that hall. This concert was one of the artist series of the Musicians' Club of Richmond.

Paderewski, appearing in recital at the City Auditorium, in the series of Monday evening concerts being presented here by Mrs. Wilson Greene and T. Michaux Moody, received an ovation.

Paul Kochanski gave a delightful program at the City Auditorium, in this same series of concerts of Mrs. Wilson Greene and T. Michaux Moody.

Donald Pirnie, baritone soloist from New York, accompanied by Frank Catterton, gave a song recital before the Woman's Club of Richmond in the regular series of concerts for that organization.

The morning program of the Musicians' Club of Richmond, given in the Woman's Club Auditorium, was made up entirely of compositions by Franz Schubert, in honor of the centenary of that composer's death. The String Quartet—Sten Nystrom, first violin; James Whittet, second violin; Alexander Copland, viola, and E. P. Laird, cello—played Schubert's second quartet. Mrs. Walton Williams, accompanied by James Womble, sang three of Schubert's songs; Mrs. Malcolm W. Perkins played his Impromptu, op. 142; Mrs. R. E. Piper, violinist, with Mrs. Frank Wendt at the piano, played the Sonatina, op. 173, No. 3; and the Jean

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Trigg Chorus of female voices sang Die Junge Nonne and Hark, Hark the Lark.

Mrs. May Marshall Righter, soprano, gave a recital of songs accompanied by Mabel Maxon Stradling, at the Woman's Club Auditorium; this was one of the series of excellent musicales which the Woman's Club gives each year. This concert was given for the Woman's Club at the special request of Julia Moore, president. P. P. S.

Rock Hill, S. C. Haensel and Gretel, in English translation, was given at Winthrop College under the general direction of Alexander Savine, to whom much of the success of the production was due. Walter B. Roberts, head of the Winthrop College music department, assisted Mr. Savine and conducted the entire performance with authority and skill. Elizabeth Rose and Mary Ellis sang, respectively, the parts of Haensel and Gretel with no small degree of artistry and were a credit to the music department in which they are students in voice. The parts of the Sand-man and the Dew-Fairy were pleasantly sung by Sedelle Ellis and Janie Holmes Davis, also students. Elizabeth Roberts Carter, as the Witch, sang and acted her part exceedingly well, as did also Pauline Brock and Carol Orr, who were cast as the Father and Mother. The voices were well supported by Grace Farquhar, pianist; Edith Heansler, violinist; Ernestine Fields, organist, instructors in the music department; and a string ensemble made up of violin students. Anna Probst, also a student, furnished invaluable aid as property mistress; Dorelle Snook gave efficient service as general assistant and advertising manager, and Misses Buchanan, Stevenson and Willfong, teachers of piano, aided materially in coaching the principals and chorus. The opera was the first of its kind to be given at Winthrop, and was well attended and most enthusiastically received.

The Rock Hill Music Club presented as its guests Elizabeth Roberts Carter, contralto, and Roy Z. Thomas, lecturer, at a regular meeting. The National Federation Hymn, composed by Dean Lutkin of Northwestern University, was sung by the club chorus under the direction of Olive Dhu Owen, teacher of voice at Winthrop College, and the same organization closed the program with By the Waters of Minnetonka (Lieurance). Catherine Adams, of Winthrop College, furnished the violin obligato for this number. Mrs. Carter sang My Heart at Thy Sweet Voice, by Saint-Saens, and Danny Boy, by Weatherly, with artistic finish, and Mr. Thomas lectured on the Spiritual Significance of Music in a manner which held the interest of his listeners. Alice Hoffman Long and Margaret R. Chreitzgerg furnished the piano accompaniments. E. F.

San Antonio, Tex. Edna Swanson Ver Haar, contralto, was presented by the Tuesday Musical Club, Mrs. Eli Hertzberg, president, in the second musical tea in a series of four given by the club each year. Mrs. Walter Walthall is chairman, and Mrs. Leonard Brown, vice-chairman, ably assisted by a committee of her audience. The first group consisted of numbers by Donaudy and Respighi, in which her opulence of voice, fine interpretation, unusual range, evenness of registers, and exquisite mezza-voce were notable features. No less charming were her beauty and her gracious personality. Of particular interest was a group by Winnerbero, Nylund, Siobero and Sibelius, sung in Swedish. Her appearance for each group was the signal for applause, and encores were demanded during the course of the program. Pearl Roemer was the exceptionally fine accompanist, giving perfect support. Miss Ver Haar ap-

peared in recital at Our Lady of the Lake College, where she repeated the fine success of the previous recital.

The Dayton Westminster Choir, John Finley Williamson, director, appeared in concert, in a program which for sheer beauty of tone was remarkable. All numbers were sacred, each presented with splendid enunciation, beautiful shading, and fine balance. The humming accompaniments to incidental solos were unusually effective, as the voices sounded exactly like stringed instruments.

The Fine Arts Department of the Woman's Club entertained with a musical tea. The program was given by the following: Hester Hill, dancer; Charlotte Stenseth, violinist; Mrs. James Chalkley, soprano; Mrs. E. M. Burleson, soprano; Ruth Herbst McDonald, cornetist, and the Glee Club of Westmoorland College. The accompanists were A. Mosely, Fern Hirsch, Mrs. L. L. Marks, and Annabel Vestal.

The Junior Department of the San Antonio Musical Club, of which Mr. L. Heys is chairman, held an interesting meeting with the program given by nine of the members. Mrs. Fred Wallace, winner of the first prize for piano composition in last season's competition held by the club, gave an interesting talk on musical composition, with illustrations on the piano of the beat of the drum, the bells, striking of a clock, call of the cuckoo, and hippity-hop.

A most enjoyable Hour of Organ Music was given recently by Hugh McAmis, F. A. G. O., at the First Baptist Church, where he is organist and choirmaster. The program opened with a group by Bach, Clerambault, and Daquin, followed by the allegro from the Handel concerto in D major. These were followed by a beautiful number entitled Dreams, dedicated to the choir. All the selections were given with artistic registration, good technic and fine pedal dexterity.

The San Antonio Y. M. C. A. Male Chorus, Clarence Magee director, gave an enjoyable program of ensemble numbers in the St. Anthony Hotel complimentary to the guests of the hotel, the citizens of San Antonio, and the stranger within her gates. Splendid rhythm, intonation, tone-color marked each selection. The incidental solos were sung by Alexander Burrell, tenor. The able accompanist was Mrs. Richard Wahle.

David L. Ormesher and Roy R. Repass were in charge of the December program for the San Antonio Musical Club, Mrs. Lewis Krams Beck president, which was given by the Laurel Heights Church Festival Choir (of which Mr. Ormesher is director and Mr. Repass the organist). The following soloists assisted: Mrs. A. Hardin and Mrs. George B. Fish, sopranos, and Mildred Ormesher and May Chaffee, contraltos. The San Antonio Male Chorus, Mr. Ormesher director, also made its first public appearance on this occasion, singing with fine tonal balance, shading, intonation and ensemble. Mr. Repass and Miss B. Roberts were the accompanists. S. W.

San Francisco, Cal. After an absence of five years, Johanna Gadske, noted operatic and concert singer, returned to San Francisco and attracted a capacity audience that gave every indication of friendliness, interest and pleasure. Once again, Mme. Gadske emphasized that she is an artist of poise, breadth and sympathy, capable of making a living message of what she sings and governed by the most aristocratic canons of good taste and musical refinement. The artist's program, upon this occasion, was one altogether choice, devoted, as it was, entirely to the lieder of her own tongue. Four songs by Richard Wagner made a particular impression—Schmerzen was nobly interpreted, Im Treibhaus was of exceptional appeal in its smoothness and repose, Traume was beautifully proportioned and beautifully phrased, Stehe Stille was gripping in its dramatic intensity. Exceptionally clear enunciation played no small part in vitalizing every song she sang while her pianissimo tones were of unsurpassable beauty. Mme. Gadske's supplementary numbers were equally well chosen. With the opening bars of Schubert's The Erlking, the audience broke into vociferous applause. A Gadske concert without this masterpiece would not be complete. And, with Brunnhilde's Battle Cry from Die Walkure (which had to be repeated), Mme. Gadske simply lifted her audience to their feet. Without any exception, Mme. Gadske's recital was outstanding from every viewpoint. Margo Hughes, San Francisco pianist, played uncommonly fine accompaniments. Gadske graciously insisted upon her sharing in the ovation. This event was under the management of Peter D. Conley.

One of the most exciting piano recitals for a long time was that by Walter Gieseking. Scottish Rite Hall held a good sized audience for his initial San Francisco recital and it is quite safe to predict that Mr. Gieseking will appear before capacity houses at his two remaining concerts. Gieseking is justly celebrated as an interpreter of Debussy. No other pianist who has appeared here in recent years is so successful in conveying the poetic spirit, the dreaminess of thought and suggestion, the mirage, the atmosphere of this impressionist. Mr. Gieseking played five Preludes for us. But one cannot say that he is a specialist; the romanticism of Schumann is not foreign to him; Scarlatti's classic purity and tender grace find in him simple and full expression. It is not often that one hears Bach treated with such warmth, spontaneity and feeling. Under Mr. Gieseking's fingers Bach's music glowed and sang and warmed the heart. Mr. Gieseking's San Francisco recitals are managed by Selby C. Oppenheimer.

William Gwin, Jr., returned from Paris and is visiting his relatives in San Francisco. He gave a song recital in the Community Playhouse which was attended by many persons of social and musical prominence. Mr. Gwin is the owner of a light, tenor voice which he employs with admirable taste. His great charm lies in his interpretative powers. This recital was managed by Alice Seckels.

Robert Pollak, violinist and pedagogue, head of the violin department of the San Francisco Conservatory of Music, gave the third concert of a series of five, at the Conservatory, before an appreciative gathering. He was assisted by that clever pianist-composer, Albert Elkus. Of particular interest was the sonata in A minor for violin and piano by

Ildebrando Pizzetti. Other numbers in which the artist showed his admirable qualities were Mario Corti's transcriptions of Corelli's Adagio, Ferrari's Minuetto, Martini's Arietta and Pugnani's Gavotta Variata.

The season's third subscription concert of the Persinger String Quartet took place in the Community Playhouse. The assisting artist was Nikolai Orloff, pianist, who made his San Francisco debut in the Brahms quintet in F minor, op. 34. The program began with Mozart's quartet in F major. The playing of the Persinger String Quartet has always been of the utmost smoothness. This season it appears to have greater warmth than was characteristic of it formerly. This was noticeable not only in the performance of the Mozart but also in a group of fascinating short pieces by Ernest Bloch, Charles T. Griffes, Haydn and Schubert. The quintet by Brahms was superbly done, the five artists incorporating into it clean-cut technic, appropriate poise, beauty of tonal values, rhythmical incisiveness and consummate taste. Mr. Orloff, who is thoroughly skilled in the art of ensemble playing, possesses a good tone, a fluent and powerful digital command and markedly sensitive control of dynamic gradations. It was truly a brilliant performance. The large audience was certainly provided with an hour and a half of beautiful music.

Israel in Egypt, the sacred oratorio by Handel, was presented by the combined choirs at Stanford University Chapel in Palo Alto and Temple Emanu-El, San Francisco, comprising a chorus of over 100 voices. The student choir of Stanford University joined the Temple Emanu-El chorus in a joint performance at Stanford Memorial Chapel under the direction of Warren D. Allen, and at Temple Emanu-El, under the direction of Cantor Reuben R. Rinder. The soloists were Mrs. Warren D. Allen, Zelig Vaissade, Zilpha Ruggles Jenkins, Ruth Waterman Anderson, Hugh Williams, James Isherwood and Henry L. Perry. Wallace A. Sabin was the organist and Mrs. Edward E. Young, pianist.

H. P. Pasmore's vocal pupils gave the fourth seasonal recital at the Pasmore studios. The participants were Elizabeth Elliott, Alice Stager, Viola McKewin, Madeline Evans and Arvid Karston. Mr. Pasmore gave a short talk on "The Way." The event was well attended. C. H. A.



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Master Class at the American Conservatory in Chicago.)**Catharine Bamman a Concert Manager for Eighteen Years**

Began Her Career as Manager of the Barrere Ensemble and Now Is Well Known Throughout the Country for Her High Class Concert Novelties

"By and large I have been in the game for about eighteen years," said Catharine Bamman recently when asked to give some facts in regard to her managerial career. "I started by managing the Barrere Ensemble after Frances Seaver gave up her work in connection with it and the Kneisel Quartet," continued Miss Bamman. "It was hard sledding at first, owing to my utter inexperience and because we had no advertising appropriation, in addition to which, with perhaps a single exception, this organization had never played outside of New York. However, with hard work and practically constant application, things began to go with a good bit of a flourish, and it was not long before the Barrere Ensemble was making several tours each year. Successively I built up two other attractions as affiliations of Mr. Barrere's, the Trio de Lutece, which included also Carlos Salzedo and Paul Kefer and the Little Symphony. Eventually I was able to show that I had turned well over one hundred thousand dollars worth of business for these attractions.

"As my experience began to widen, I realized that musically intelligent people were in the minority in every community. I thought that you could make people go to concerts for one of several psychological reasons, the most potent of which was novelty, entertainment. If you could give them something to look at as well as listen to, if you could give them diversion as well as uplift, it quite inevitably made for bigger and better audiences. There are and there always have been too many bored people in the concert halls. It was this fundamental belief and the confirmation which experience over a period of years has given me that made me run to the high class novelty artists and attractions which it has been my privilege to bring to accredited positions on the concert stage, usually from quite unknown beginnings. I have so to speak 'made' them, and they in turn have provided me with ever-growing prestige. So much so that nowadays I frequently get communications which do not ask for particulars but merely say, we have a stated amount to spend, please send us something interesting for such and such a date. I like those letters—it is as near to an achievement as one ever comes in this game of management.

"Successively I have managed organizations like the chamber music novelties already mentioned—the harp organizations of Carlos Salzedo, the Griffes Trio, which has toured the country for six years, the Adolph Bolm Ballet, the Pavley-Oukrainsky Ballet, the Beggar's Opera, Opera Intime as promulgated by Lucy Gates in La Serva Padrona, the New York Police Band, the Indian combination of Tsianina and Oskentont, the Trio Ragini of India, La Argentina and her company, Yvette Guilbert and her company, Lotta Van Buren in various ensemble with her old instruments, Mona Gondre and Elise Sorelle.

George Liebling's Activities and Compositions

George Liebling, composer-pianist, has decided to settle in this country definitely, all of his relatives being American citizens. In spite of the fact that he has been here but three years, he has already made a name for himself as a musician of exceptional attainments.

This season has been a busy one for Mr. Liebling. On February 5 he played in Memphis, Tenn. On February 20 he is to be soloist with the Boston Symphony Orchestra in Boston, and February 26 he will be heard in New York in recital at the Gallo Theater. Recently, in St. Louis, the pianist gave a lecture-recital on Liszt, of whose famous class he was a member.

Mr. Liebling's compositions have also attracted wide attention. Albert Rappaport, tenor of the Chicago Civic Opera Company, sang two of his songs, Mine and Thine and Thou, at his Chicago recital on January 22, the first being repeated. Fritz Renk will play Mr. Liebling's Violin Sonata No. 1, in Chicago on February 26, and the Beethoven Symphony Orchestra, under the direction of Georges Zaslowski, will include on its March 9 program at Carnegie Hall, New York, the introduction to his opera, Children of Truth.

American Opera Company Gives Butterfly

A new Butterfly flapped her multihued wings at the Gallo on February 6 before a large and approving audience. The debutante, who emerged from the cocoon in New York City twenty-four years ago, is Miss Maria Iacovono; being of Italian parentage, it is not surprising that Miss Iacovono should have directed her thoughts and ambition toward grand opera—and that she should have done so with success.

The young singer possesses a voice of considerable volume, most agreeable quality, topped off by clear and ringing high notes. Her impersonation of the role was sympathetic, dramatic and correct in style and conception. Enthusiastic applause was her just portion.

Charles Hedley appeared again as Pinkerton, and Allen Burt as the consul. Helen Oldheim was the Suzuki, and Frank St. Leger led the orchestral forces.

Myra Mortimer Sails for Europe

Myra Mortimer has completed a tour of this country which extended from last November until February 15, the day on which she sailed for Europe, where she is booked or many engagements this spring. Mme. Mortimer will have a tour of Holland in March and will appear in Germany in April. The contrato will then go to Italy for a rest and study. The fall will find her booked for engagements in Spain, Norway, Sweden, Russia and the Rumanian states. She plans to return to America in January, 1929.

Estelle Liebling Studio Items

A group of eight Estelle Liebling Singers has been engaged to sing at the Green Meadow Country Club dinner at the Biltmore Hotel on March 18.

Frances Sebel, soprano, was soloist with the "Continentials" over station WJZ on February 2 and will be heard again on February 23. John Griffin, tenor, has been engaged for a three weeks' tour of the Publix Theaters. Beatrice Belkin,



CATHARINE A. BAMMAN

"Also, there have been many solo artists giving straight recitals: Lucy Gates, Alice Gentle, Dicie Howell, Katharine Palmer, all sopranos of parts. Also Povla Frijs, Lucilla de Vescovi, Vera Janacopulus, interpretative artists, pianists like Olga Steeb, Katharine Goodson, George Copeland and many others.

"Quite recently I have again branched out, this time to book smart revues and musical comedies under the direction and the rehearsing of a brilliant young producer, Gerald Hanchett, with organizations putting on home talent productions. This work is almost exclusively concerned this season with productions for the Junior Leagues. It has been particularly diverting and interesting to me for the reason that it once again gave me an opportunity to take an absolutely unknown product and in two years put it on the map, with a price jump from one thousand dollars to four thousand.

"Who knows, with the way the concert business is headed, perhaps I shall have the circus to book I've always longed for. But one thing you may rest assured, if I do book a circus, it will be a GOOD one!"

coloratura soprano, was soloist at the Roxy Theater the week of February 6; she sang Estelle Liebling's arrangement of Straussiana. Olivia Martin is in the new Arthur Hopkins production, Salvation, now playing at the Empire Theater, New York.



MARIE SUNDELIUS

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New York Concerts

Thursday, February 16

MORNING
Haarlem Philharmonic Society,
Waldorf-Astoria Hotel
Eddy Brown Quartet, Ritz-Carlton Hotel.

AFTERNOON
New York Symphony Orchestra,
Carnegie Hall.

EVENING
Alton Jones, piano, Town Hall.
Philharmonic Orchestra, Carnegie Hall.
Irwin Hassell and Adolph Schmidt, sonata recital, Steinway Hall.
Mrs. William Neidlinger, piano, and William Neidlinger, organ, St. Michael's P. E. Church.

Friday, February 17

MORNING
Biltmore Friday Morning Musicale, Biltmore Hotel.

AFTERNOON
Philharmonic Orchestra, Carnegie Hall.
Carrie Bridewell, song, Town Hall.
Senor Manuel Quiroga, violin, John Wanamaker Auditorium.

EVENING
Beethoven Symphony Orchestra, Carnegie Hall.
Minna Krokowsky, violin, Steinway Hall.

Saturday, February 18

MORNING
Philharmonic Children's Concert, Carnegie Hall.

AFTERNOON
Roosevelt Recitals, Hotel Roosevelt.
Sergei Rachmaninoff, piano, Carnegie Hall.

EVENING
Elena Gerhardt, song, Town Hall.

Sunday, February 19

AFTERNOON
Lynnwood Farnam, organ, Church of the Holy Communion.
New York Symphony Orchestra, Mecca Auditorium.
Friends of Music, Town Hall.
Philharmonic Orchestra, Carnegie Hall.
Gisella Neri, violin, Engineering Auditorium.
Gigli and others, benefit recital, Century Theater.
Maxim Schapiro, piano, Guild Theater.

EVENING
Clarita Sanchez, song, Gallo Theater.
New York Chamber Music Society, Plaza Hotel.
Associated Warschauer Societies, Carnegie Hall.
Pedro Rubin, dance, 48th Street Theater.
Popular Ballad Concert, Civic Repertory Theater.
Carl Flesch, violin, Guild Theater.

Monday, February 20

AFTERNOON
Constance McGlinchey, piano, Town Hall.

EVENING
Lynnwood Farnam, organ, Church of the Holy Communion.
Vladimir Horowitz, piano, Carnegie Hall.
Holland Trio, Town Hall.
Frank Sheridan, piano, Schermerhorn Hall.
Hanna Brocks, song, Steinway Hall.

Tuesday, February 21

EVENING
Philadelphia Orchestra, Carnegie Hall.
Rudolph Ganz, piano, Clark Sparkes, song, The Barbizon.
Philharmonic Orchestra, Metropolitan Opera House.
Nicola Orloff, piano, Town Hall.

A Tribute to Cadman

Charles Wakefield Cadman's Sonata in A major, op. 58, for piano, was recently broadcasted from Station KDKA Pittsburgh, Pa. The work was played by W. K. Steiner and a fine tribute was given the sonata by the announcer, as follows: "This work marks a step in distinctively American music. It is very pianistic and fairly breathes Americanism. In the three movements Cadman gives a musical description of his love of the great free West, and making his themes strong and beautiful and the working out logical and effective without descending to ultra-modern mysticism and harshness. To a lover of the West who really understands the spirit of Joaquin Miller's verses, West, My West, there is a wonderful inspiration in the exultant breadth of the work."

Mr. Steiner has been broadcasting over Station KDKA during the last three months, devoting his programs entirely to high class piano music. He has played Beethoven's op. 111, two programs each of Chopin, Schumann and Brahms, one of Tschaiikowsky, and two other Russian programs. It is a far cry from jazz to the classics, but as Steiner's contract has been extended for six months the public has evidently accepted his programs as a welcome relief.

Leonora Corona's European Dates

Mr. Seyac, French impresario, heard Leonora Corona at the last Biltmore concert and was so impressed with this

Wednesday, February 22

AFTERNOON
Maria Kurenko, song, Town Hall.

EVENING
French Concert-Spectacle, Carnegie Hall.
Emanuel Choir, Town Hall.
Institute of Musical Art, McMillin Theater.

Thursday, February 23

AFTERNOON
New York Symphony Orchestra, Carnegie Hall.

EVENING
Philharmonic Orchestra, Carnegie Hall.
Marjorie Candee, song, Town Hall.

Friday, February 24

AFTERNOON
Philharmonic Orchestra, Carnegie Hall.
Rosa Low, song, Town Hall.

EVENING
Oratorio Society, Carnegie Hall.
Esther Dale, Hotel Roosevelt.

Saturday, February 25

AFTERNOON
New York Symphony Orchestra, Carnegie Hall.
Katherine Bacon, piano, Town Hall.

EVENING
Roxas Studios, Carnegie Hall.
Harvard Instrumental Club, Town Hall.

Sunday, February 26

AFTERNOON
London String Quartet, Carnegie Hall.
Lynnwood Farnam, organ, Church of the Holy Communion.

EVENING
New York Symphony Orchestra, Mecca Auditorium.
Pablo Casals, cello, Town Hall.
Maurice Ravel, piano, Century Theater.
Giovanni Martinelli and Pietro Aria, Waldorf-Astoria Hotel.
Marcel Grandjany, harp, Steinway Hall.
George Liebling, piano, Gallo Theater.

EVENING
The Musical Art Quartet, Guild Theater.
Beniamino Riccio, song, Bijou Theater.
Charles Anthony and William Heyl, John Golden Theater.
Juilliard School of Music, Engineering Auditorium.
Elisabeth Rethberg, song, Carnegie Hall.
Vera Mirova, dance, 48th Street Theater.
Beatrice Weller, harp, Edyth Totten Theater.

Monday, February 27

AFTERNOON
Iso Brisella, violin, Town Hall.

EVENING
Lynnwood Farnam, organ, Church of the Holy Communion.
Jacques Cartier and Agnes de Mille, dance, Republic.
Philharmonic Orchestra, Carnegie Hall.
Julian Kahn, cello, Town Hall.

Tuesday, February 28

AFTERNOON
Lucie Caffaret, piano, Town Hall.

EVENING
Flonzaley Quartet, Town Hall.
Taylor Gordon and J. Rosamond Johnson, The Barbizon.
Merry Harn, song, Engineering Auditorium.
Marguerite d'Alvarez, song, Carnegie Hall.

Wednesday, February 29

EVENING
Elshuco Trio, Engineering Auditorium.
Florence Moxon, piano, Town Hall.
Eric Bye, song, Carnegie Hall.

young Metropolitan star that he immediately engaged her for six performances next August.

Miss Corona will sing three concerts at Ostende, Belgium, and three Tosca performances at Deauville. These will be followed by opera and concert engagements in Holland and Germany, for which arrangements are now under way through Miss Corona's manager, Annie Friedberg.

Forrest Lamont's Versatility a Great Asset

An artist with the capacity for learning many new roles quickly, and the ability and qualifications with which to portray each satisfactorily, is a valuable asset to an opera company. The Chicago Civic Opera Company possesses



FORREST LAMONT

just such an artist in Forrest Lamont. In his twelve successive seasons with this organization he has proved to be a most reliable tenor. Not only has Mr. Lamont a large repertory, adding new roles practically every season, but he also possesses a serviceable voice, round, clear and resonant. His delineations of the many diversified parts entrusted to him during a season are ample proof that he is a capable and forceful actor-singer.

JULIETTE W



"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

The role of Alfred in Strauss' *Die Fledermaus* (The Bat) was a new part for Lamont this season. He was highly praised for his splendid portrayal of the character and the exceptional clarity of his English diction. Other roles in which the gifted singer scored success during the season just closed in Chicago included the tenor leads in *Madame Butterfly*, *Tannhäuser*, *Cavalleria Rusticana*, *Jewels of the Madonna* and *Il Trovatore*.

Lamont is appearing with the Chicago Civic Opera Company on tour, including Boston, the Pacific Coast and Minneapolis. During, and following these appearances, he is booked for many concert engagements which will keep him busy until the late spring. Then, in all probability, he will return for summer opera in Cincinnati, where he is a favorite.

Lamont's season is continuous. The termination of one activity means the beginning of another.

Grace Hofheimer Resumes Teaching

Grace Hofheimer has recovered from her recent illness and has resumed teaching at her residence studios in New York. Miss Hofheimer is giving a series of talks with musical illustrations for the Brooklyn Ethical Culture Society. On February 8, Elsa Riefflin, soprano, was the assisting artist in a program of German folk and art songs. Miss Riefflin has given many New York recitals and has specialized in German lieder.



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Krenek's Jonny May Cause Political Upheaval in Vienna

Johann Strauss' Widow Joins the Affray—Moor's Two-Story Piano Heard—New Music, French and Otherwise

VIENNA.—Great events, it is said, cast their shadows before them, but they also cast them behind, and in the case of Jonny Spielt Auf the shadows are growing ever thicker. Three weeks have elapsed since the "historic" event, and still all Vienna is in a state of upheaval. Families have been wrecked and old friendships broken, while the Austrian courts are anticipating a lively time when the various law suits induced by the pros and cons come up for trial.

There are two groups which are fighting each other fiercely on the subject of Krenek's opera, in press and public, seven days a week. The pros are in the vast majority, and they include the approximately 20,000 people who have thronged the Staatsoper at every repetition, at top prices. The cons include Dr. Korngold, his paper, another (unimportant) critic and a number of people who, for one reason or another, are peeved.

WALTZ VS. JAZZ

Mme. Johann Strauss is said to be of them, and it is claimed that she was the writer of an indignant anonymous open letter which protested fiercely against any comparison of "Master Johann's immortal waltzes" with Krenek's Jazz. With the result that an otherwise peaceful critic—a lady—published a few biting remarks about reactionary idiots (or something equally friendly).

"MUSIC HATH CHARMS, TO SOOTHE. . ."

So much for the Waltz vs. Jazz controversy. But there are two other aspects to the case, one of which deals with morality and the other with patriotism. The chorus of moralists is again led by Dr. Korngold, who grows irate over a loving couple's retiring to a dimly lit chamber. The editor-in-chief of the Neue Freie Presse came to the support of his critic's reputation and flung a flaming leading article across the front page in which he called down the punishment of heaven on the wicked Sodom and Gomorrah of the Krenekites.

AMERICANISM AND JUDAISM

He thus helped to blow the horn of the nationalists who are holding protest meetings and street demonstrations against an opera by an alleged Jew of alleged Czech parentage, whose opera they claim to be an apotheosis of Americanism and Judaism (presumably identical as against the Teutonic ideal. Poverty (of intellect) makes strange bedfellows; but it is an amusing sight to observe the Neue Freie Presse, the organ of the Jewish bourgeoisie, as companion-in-arms to the nationalistic anti-Semitic hordes.

For the moment Dr. Korngold's ravings have had an unintended effect; for the involuntary publicity which his paper gave to Krenek's opera has increased the run on the box office, while the oracle of Viennese music, with his

standing badly impaired and his health shaken by all this excitement, has retired to a sanitarium. Meanwhile Jonny is the talk of the town. The next result may be the fall of the government. The infuriated Pan-Germans are already demanding it, to avenge the "deterioration of our sacred Staatsoper."

JAZZ—AND JAZZ

While all this fuss is going on over a jazz opera, another jazz composition has come off without any protests or objections even from Dr. Korngold. This is Erich Korngold's Pianoforte Concerto for one hand alone. We have heard this piece before and enjoyed it, without taking it more seriously than it deserved. This time, however, in the light of Krenek's opera, its syncopated sections assumed a topical significance. Paul Wittgenstein, for whom Korngold composed this work, played it, and again achieved a success deserved by his musical merits no less than by the tremendous physical feat. Robert Heger was the conductor—a man who has proven, in Jonny, his capacity for playing a sort of chamber-jazz, and playing it with refinement and deep musicianship.

There is no lack of "gratefulness" in this concerto. Korngold gives the pianist his due, and Wittgenstein rose as brilliantly to the occasion as he did in Franz Schmidt's Piano Concerto (also "made to order" for Wittgenstein) played under the composer's baton. It is less effective music than Korngold's, conceived in the romantic spirit which its theme (a motive from Beethoven's Spring Sonata) demands. It is Franz Schmidt at his very best, minus the intellectuality of his contrapuntal style and the bombast of his Fredegundis opera of ill-fated memory.

The novelty of the evening, far from startling the hearers with its originality, was of the pleasing variety, namely a Krippen Musik by Hermann W. Walterhausen, none too strong in invention, but attractive in the bright last movement. Alice Ehlers, acknowledged artist on the harpsichord, collaborated in this piece and made one wish for a more grateful task for her noble art.

MORE PIANISTS

Another interesting pianist, Winifred Christie-Moor, exhibited the advantages—and otherwise—of Emanuel Moor's now famous "two story" piano. It is calculated for the Man on the Street who wants his Campanella and Chopin Etudes made easy. The pianistic fireworks come off on the new piano with the least amount of visible exertion, but they sound dull. Whether that is due to a fault in the system, or just to the particular instrument used here, however, is not certain. Liszt's old war horse, the E flat major concerto, was conspicuously tame, though Miss Christie and

Bruno Walter, the eminent conductor of the occasion, spurred it with a vengeance.

Before this, Walter had dived deep into the Mahlerian waves in which Vienna loves to see him swim. The first symphony came off with grandeur and passion. Walter has the Mahler tradition, as far as Vienna is concerned, and those who remember the glory that was opera under Mahler still long to see Walter (Mahler's erstwhile assistant) return there and bring the Golden Age back.

Unaided by Moor's pianistic devices, Wilhelm Bachaus played Beethoven's piano music. There are no technical problems when this man plays, and mysteries of style cease to exist. Bachaus led us along the way from opus 26 to opus 109. The career of a genius lies between. Bachaus measured the long road with restfulness of the mature, consummate artist and seemed to linger with particular delight on the sonata called Les Adieux. Marvellous! A goodly part of the audience was armed with scores. They come to learn, not only to enjoy, when Bachaus plays.

I. S. C. M.

The Vienna I. S. C. M. is not always sufficiently choice in the selection of its programs. The attempt, for instance, to pass Poulenc's Rhapsodie Nègre off as contemporary music worth performing, was silly; the third movement in particular, which is grimly determined to be amusing with a baritone voice continually vocalizing on the syllables "Honoloulou"—is just foolish. Far more entertaining are Poulenc's Promenades, which Paul Aron from Dresden played excellently. Milhaud's Sonata for flute, oboe, clarinet and piano completed the French menu of the evening—a brisk, formally polished piece minus most of Milhaud's customary extravagances. Aron also performed five manuscript Dance Pieces of Hindemith (dedicated to him), while Karl Wiener and Winifred Zillig, Viennese both, furnished the German portion of the musical mélange. Jörgen Bentzon's Preludio Patetico for string quartet—a well constructed and earnest piece—successfully represented the Scandinavian section of this somewhat varied bill of fare.

TWO GENERATIONS OF ROSÉS

The Rosé family plays an almost historical role in the musical life of the city. For decades past the Rosé Quartet—soon to be heard in America for the first time—has stood for the best in chamber music throughout Europe. Family bonds connect the leader of the quartet with Gustav Mahler. Now the second generation of Rosés has followed in the footsteps of its illustrious parents. Alma Rosé, the daughter, has made a successful debut as a violinist, while Alfred, her brother, for several years past connected with the Staatsoper, has just come out with his first large composition. It is a string quartet, and his father introduced it to the Vienna public. It marks great progress over the young composer's earlier songs; he has now evidently proceeded from inherited and somewhat imitative Mahlerian ecstasies to his storm and stress period. He is seeking new paths and has almost found them. There is a brisk, even rugged, first movement of good contrapuntal craftsmanship, a second movement that sometimes approaches operatic diction with its dramatic effects and passionate lyric effusions, and a fresh, optimistic finale. It is a promising work and was very well received.

PAUL BECHERT.

Wolfsohn Musical Bureau News Notes

The Wolfsohn Musical Bureau of New York, Inc., announces the management of the Dudley Buck Singers, an octet of young artists who have met with success everywhere they have appeared. They sang at a dinner at a dinner on February 7 given under the auspices of the Tuberculosis and Health Association at the Hotel Commodore, and on February 14 they gave a concert at the Union Theological Seminary.

Reinald Werrenrath is scheduled to make a trip to Bermuda to sing at a private recital on February 21 at the home of Mrs. Charles Rogers. On February 4, the baritone was heard in Buffalo, N. Y.

Richard Bonelli, concert and opera baritone, already is booked for an engagement in 1929, the date being April 19. Carmela Ponselle, who returned to the Metropolitan Opera Company this season in the role of Santuzza in Cavalleria Rusticana, will make her second appearance of the season on February 22 as Amneris in Aida, a role in which she has not previously been heard at the "Met." Miss Ponselle sang at the Pleiades Club at the Hotel Brevoort on January 15.

Lucrezia Bori is singing few recitals this season, owing to her late return to America and her heavy schedule with the Metropolitan Opera Company. One of her recent engagements was on Paul Prentzel's Concert Series in Waterbury, Conn., where she sang on February 13.

Kathryn Meisle's second appearance as guest artist this season with the Chicago Civic Opera Company was on January 14, when she again sang the role of Azucena in Il Trovatore. On January 27 this popular young contralto made her second appearance at Mizpah Temple, Syracuse, N. Y., when she shared the program with Solon Alberti, pianist. Immediately following this engagement Miss Meisle was scheduled to leave for the Pacific Coast for her second concert tour there within a year, the trip incidentally marking her eighth across the continent within the last fifteen months.

The foregoing artists all are under the management of the Wolfsohn Musical Bureau of New York, Inc.

John Goss Arrives in America

John Goss, baritone of London, arrived in America on February 6 to fulfill a tour of six weeks' engagements in the eastern part of the United States. Mr. Goss will return next season with the London Singers, five male voices, and will present ensemble programs on a more extended tour, featuring the so-called "Sociable Songs," which include sea shanties, convivial songs, and in addition many folk songs and selections from modern composers. Mr. Goss and the London Singers will tour under the direction of Management Ernest Briggs, Inc.

Paul Wittgenstein Wins Berlin Praise

On January 15, the well known one-armed pianist, Paul Wittgenstein, gave the first performance of a composition written specially for him by Richard Strauss, namely, Panathenaeum, with the Philharmonic Orchestra in Berlin under the direction of Bruno Walter. He scored an extraordinary success on this occasion.

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The Formidable Problem of Instrumental Teaching

By Henry Ostrovsky

PART II

In taking up artistic playing, a compact is entered into between the mind and hands. The mind is going to learn to direct actions; the hands to execute them. It stands to reason that in entering this pact or agreement, it is important to ascertain the extent of ability of the average hand to this new function. In settling the matter we must be clear as to the nature of the last job of the hand in question. By this last job we do not mean any manual work.

With the young there seldom was a job. We have in mind the job for which all hands are made by nature and fitted to through hundreds of thousands of years of evolution, which is a job of everyday movements. We may know that the hand may become capable of movements of much greater skill and difficulty, such as the different trades; of more difficult ones, as the handicrafts; and still more difficult ones, as sports. But all these, difficult as they may appear, are in their foundation the same as the ordinary movements, but specialized highly or very highly in matters of strength, accuracy, and speed.

The movements of artistic technic as a class stand alone as regards difficulty. For this reason if one of the majority can not obtain a good technic for artistic playing, it is wrong to say that his is a bad hand. It is wrong to reproach nature for faulty production. Nature has not undertaken the job to provide hands for instrumental technic. Nature endowed our hands for the job or jobs which they have to do—in fact with a margin of ability to do things of even greater difficulty. But artistic technic is different. The fundamental function of the hand is gripping small objects, while the wrist, forearm, and upper arm by their movements carry an object to its required destination. Each is involved according to the extent of movement required. The upper arm performs the biggest and the wrist the smallest movements. (The very smallest of movements, such as in engraving writings, are done by the action of the finger and thumb joints.)

The gripping of the hand is different in principle to mechanical devices of a similar nature. While the mechanical grip, such as pinchers, pliers, etc., possesses only two prongs, each working exactly opposite to the other, the hand has on one side one prong, the thumb, opposed by four fingers. This arrangement of grip would not be a bad one in relation to instrumental playing if these four fingers, in the role of four prongs, were all of an even capacity. This, as we know, is not the case. The main prong, the thumb, is opposed by the second finger. Close your hand into a fist and you find the thumb will lie pressing on the second finger. Grip any small object in your hand, and you will find that the second finger makes the grip by meeting the thumb, while the first and third are helping to balance the object held, and make the grip more secure and comfortable. In short, the first and third fingers are auxiliary prongs, and for this reason they are smaller and weaker than the second one. As regards the little finger, it is used very seldom, and then only to exercise light pressure. It is therefore very small and weak and not well made. With many, especially women, it is loose and jerky in its joints, and crooked and tapered.

A glance at the structure of the hand from a point obvious to all is enough to make one realize that for playing purposes the hand is not arranged in the best possible manner—in fact far from this. No matter what the instrument may be, we demand from the fingers an equal action in every respect, as no playing can be of any quality whatsoever without equality of touch, movement, and pressure. What do we find? That each finger in regard to ability has a standard of its own. The fact is this: instead of the required balance of a team for four runners, in the case of the four fingers we have an equivalent of a horse, mule, donkey, and dog.

This we can conclude from the things obvious to all, but when a thorough study is made of this matter, a study which could furnish one with a big volume of interesting reading, we encounter, in the construction of the hand, many disagreements between things shaped for the ordinary everyday movements and the way we want them to be for the purpose of artistic technic. Space does not allow us to deal here with this important matter minutely and in detail. Therefore, I will state a few more obvious factors as examples: webs between the fingers; the knuckle joints; the side joining of knuckles; the lift of knuckle joints; the arch of hand; the form, shape, and condition of the palm.

Let us presume that hand training is included in our program. What place should we give to this new department? In my opinion, the broadminded teacher with an all-round view of the subject, will give hand training a place of first importance. The intention would not be to put virtuosity before musical equipment, but hand-training would be intended to remove the most serious obstacle in the way of progress.

The spiritual and intellectual side of playing is a matter

Robert Braun, of the Braun School of Music, Pottsville, Pa., became interested some time ago in the author of this article, the first part of which was printed in the *MUSICAL COURIER*, issue of January 26. Mr. Braun made several visits to Mr. Ostrovsky at his home at Bryn Athyn, Pa., and Mr. Ostrovsky made several trips to Pottsville to visit Mr. Braun. Finally Mr. Braun permitted Mr. Ostrovsky to establish classes in the Braun School at Pottsville, these classes comprising about 150 members taking the Ostrovsky System. As was stated in an introductory note to the first part of Mr. Ostrovsky's article, James Levey is also using the system.—The Editor.

of the gifts of nature, and such qualities remain with us throughout life. This is not the case with the physical attributes involved in good playing. When an artist neglects his playing for a time, he is still an artist, but he loses his skill as a player. The artistic mind and spirit manifest themselves unmistakably, and even in those who do not care to take up the study of an instrument. But technic is another matter. It is enough for an artist to turn his back on his instrument to find that technic is slipping away from his fingers.

There are, therefore, two factors: the gift and the equipment. The difficulty of acquiring the latter is often deplored, not only in the art of music but also in other activities of art, science and industry, because of the hardships it imposes. But it is also true that nature selects for such work those who are gifted, in order that there may be constantly new achievements in the structure of progress.

What we now need is the signal to move forward. The first step, which is this signal for progress, is the realization by every progressive artist and teacher that the old formula of practice alone can not remain the only means for the development of artistic technic. It has been proved too weak a means to transform the hand from what it is to what we want it to become. Therefore we must widen the horizon of our teaching, and make use of all the means which can help us in this transformation of the hand from a mere hand to a musician's hand. For the demands and needs of instrumental playing call for suitable hands. Excellent playing can only be produced by excellent hands. We owe it to ourselves and the progress of our art to give earnest consideration to all means offered for simplifying our problem, for overcoming our difficulties, and for preparing the hands, which are our tools to serve the artistic inspiration with which we are gifted.

Vladimir Drozdoff, Eminent Russian Pianist and Teacher

A product of the Imperial Conservatory of St. Petersburg, Vladimir Drozdoff entered that institution in 1899, becoming the pupil of Annette Essipoff (Mme. Leschetizky), one of the most famous of all woman pianists. He was awarded a gold medal and the coveted Rubinstein Prize,



VLADIMIR DROZDOFF

both of which were, in view of his exceptional talent and ability, awarded to him without competition.

After graduating from the conservatory Drozdoff made concert tours in France, Germany and Austria, appearing in Paris, Berlin, Dresden, Leipzig and Vienna with unqualified success, the press according him a place among the foremost pianists. Later, by special invitation, he became professor of piano at the St. Petersburg Conservatory, which position he held for ten years. With the advent of the Bolshevik regime he secluded himself in a villa in the Crimea, where he devoted himself to composition.

Since 1923 Prof. Drozdoff has resided in New York, where he has been active as a concert pianist and teacher. He has been acclaimed here as a master of his instrument, and has appeared in many American cities with exceptional success.

Philharmonic Pension Fund Concert

The second concert for the Pension Fund of the Philharmonic Society will take place at Carnegie Hall next Monday evening, the first of the two annual benefit concerts having been given on December 19.

This fund was definitely established about two years ago, and since that time pensions have been granted to Mr. Manoly and Mr. Tscherkassky, both double bass players, who served the organization 50 and 25 years respectively.

Each member of the Philharmonic Society (as distinguished from the orchestra) receives two tickets for the benefit concerts, their dues being applied to the fund, which also receives the net general receipts from these concerts.

The members of the orchestra also participate in a group life insurance, the premiums of which are paid by the Society without assessment of the players.

Franchetti to Make American Debut

Luigi Franchetti, Italian pianist, is to make his American debut in recital in New York, at Town Hall, on Saturday afternoon, March 17. Mr. Franchetti is the son of Giorgio Franchetti, who was his only teacher, and a nephew of Alberto Franchetti, the composer. He has played with many orchestras and appeared in the principal cities in Europe. He appeared in Paris under the direction of conductor Kleiber; in Vienna and Munich under Bruno Walter; in London, Florence, Rome, Berlin and Cologne under Abendroth.

Mr. Franchetti is a linguist, having four languages at his command, but he prefers to speak German or French.

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American Conservatory in Chicago Announces 1928 Summer Master School

Eminent in its service to music education during a continuous period of forty-two years, the American Conservatory, Chicago, maintains the highest standards in its offerings for the 1928 Summer Master Session. Josef Lhevinne, famous Russian pianist, and Oscar Saenger, internationally known vocal teacher and operatic coach, will supplement the

Butler, Scott Willits and others. Wilhelm Middelschulte and Frank Van Dusen will head the organ department. Hans Hess and Mrs. Torgerson, cello and harp. Other distinguished teachers in the various branches will be mentioned later.

Summer master classes are an out-growth of need—the answer to a great demand, notably in the great middle west. It has taken years of study and thorough work to build up the solid prestige of the American Conservatory and its summer school has achieved nation-wide reputation in this way. Scores of students and teachers from all sections of the country are among the regular attendants. To these the advantages of a summer session at a great music school in Chicago make a special appeal, offering the privilege of obtaining a fresh viewpoint and renewed inspiration together with the opportunity to earn additional credits toward degrees or to meet the requirements of state crediting boards and associations.

The Conservatory has been most fortunate in again securing Oscar Saenger to conduct a master class this summer. Saenger is a teacher of international reputation whose success in all branches of his art has been phenomenal. He is

of the country, Canada and Mexico, have eagerly embraced this remarkable opportunity to place themselves under the guidance of one of the world's great masters.

In addition to private instruction, Mr. Lhevinne will conduct four repertory classes each week, in which the most important works of piano literature will be played and discussed. In addition to illuminating criticisms on artistic interpretation, members of the classes will have the privilege of receiving information from one of the masters on details of technic, dynamics, pedaling, phrasing and development



KARLETON HACKETT

Conservatory's regular staff of one hundred and twenty-five artist instructors. The public school music department will offer strong and comprehensive courses under prominent teachers.

The vocal department will include Oscar Saenger, Karleton Hackett, E. Warren K. Howe, Charles La Berge, Elaine



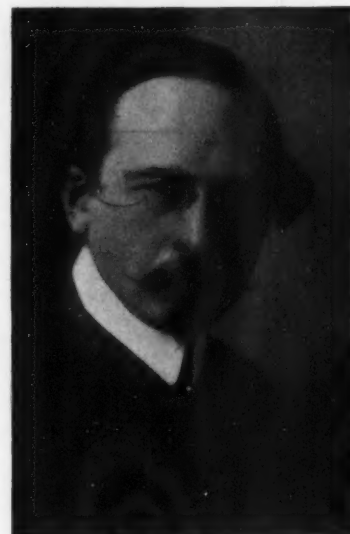
JACQUES GORDON

not only one of the most widely known and successful vocal instructors in the world today, but the remarkable results which he has achieved with his pupils in New York and for many years at his summer school in Chicago, prove that his fame has been based on the solid rock of worth.

For many years his studio in New York has been a center for professional singers and those students who were sufficiently gifted and ambitious to attain the highest in a musical career. No fewer than thirty-three artists of the Metropolitan Opera Company have been pupils of Mr. Saenger; the list includes Frieda Hempel, Marie Rappold, Mabel Garrison, Orville Harrold, Paul Althouse, Riccardo Martin, Queena Mario and many others.

The great success of Mr. Saenger's Opera classes in the 1927 Summer Master Session forecasts a large enrollment in these groups for the coming session. In these classes singers are prepared in roles of the principal operas under the personal direction of Mr. Saenger. He will also conduct repertory interpretation and teachers' classes, which will afford opportunity for a course of training in the art of teaching under one of the most successful vocal instructors. Two free scholarships will be awarded for exceptional voices, one male and one female. Each scholarship will include two private lessons weekly with Mr. Saenger, and, to further the cause of opera in English, he will offer a scholarship also in his opera class to five different voices—soprano, contralto, tenor, baritone and bass.

This will mark Josef Lhevinne's sixth master class at the Conservatory; and judging from previous seasons, it should prove another triumphant success. During the past five seasons Mr. Lhevinne's master classes have been attended by the flower of America's younger pianistic talent. Professional pianists, teachers and artist-pupils from all parts



HENRIOT LEVY

of accuracy, power and speed. Mr. Lhevinne will grant a free scholarship to the most worthy pupil, by competition.

In the piano department, Henriot Levy and Silvio Scionti, both splendid artists and teachers, will, in addition to giving about a hundred lessons weekly, conduct two teachers' repertory classes each week. Private lessons will also be given by Kurt Wanieck, Mae Doelling-Schmidt, Clarence Loomis and many others of equal importance.

Karleton Hackett, associate director of the Conservatory, a noted master of the voice, will conduct a teachers' repertory class each week, which should be of unusual benefit to teachers and advanced students; he will also accept pupils for private instruction. Among the other available members



OSCAR SAENGER

DeSelle and others. The piano department, Josef Lhevinne, Henriot Levy, Silvio Scionti, Kurt Wanieck, Louise Robyn and others of equal merit. In the violin, Jacques Gordon, concert-master of the Chicago Symphony Orchestra; Herbert



JOSEF LHEVINNE

of the vocal faculty will be E. Warren K. Howe, Charles LaBerge, Elaine DeSelle and John T. Read.

Jacques Gordon, concert master of the Chicago Symphony Orchestra, and Herbert Butler, who has developed many

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artists of international reputation, will give private instruction. Hans Hess, distinguished violoncellist, will also teach.

In the departments of normal training, Louise Robyn will conduct an intensive course in piano training of children. A comprehensive six weeks course is offered in public school class piano methods by Charles J. and Gail Martin Haake.

Adolf Weidig will, in the 1928 Summer Master Session, receive pupils in harmony and composition, for private lessons only. Other courses in theory and composition will be given by Arthur O. Anderson, John Palmer and Leo Sowerby.

The dramatic art department is fortunate in having such a splendid instructor as Walton Pyre. He will offer most extensive courses in expression and dramatic art.

The theatre organ department, under the direction of Frank Van Dusen, was one of the first in the field and has grown to be one of the largest. The department, which includes some seven or eight teachers, will also hold classes.

The public school music department classes will again be under the direction of O. E. Robinson assisted by D. A. Clippinger, Margaret Streeter and others. These courses have always been one of the most important features of the summer session.

The dates for the session are from June 25 to August 4, 1928.

Gotham Gossip

NATIONAL ASSOCIATION OF ORGANISTS' CONCERT

A very good attendance marked the sacred concert given at St. Thomas' Church, January 23, the program being featured as American Composers in Their Works for Organ, again proving that it pays to advertise. Edward Shippen Barnes, Frederick H. Candlyn, T. Tertius Noble and Ernest Douglass were represented by their works, performed by themselves excepting in the case of Douglass, whose suite in B minor (\$500 prize winner at the 1927 St. Louis Convention) was splendidly played by Ernest White. It was an evening of serious music, and considered as such, it was a great success. Remington Fairlamb and Randall Jaquillard, boy choristers, sang solos and duets.

HOWARD C. BARBER'S OLD FOLKS' CONCERT

The thirty singers of both sexes, attired in Revolutionary War period garments, collaborated in a very unique concert at Olmstead Avenue Presbyterian Church, January 25. Mr. Barber has trained his singers well, and they sing old time songs, rounds, glees, etc., with accuracy and spirit. He is an imposing figure in his Continental costume, with flowing locks and knee-breeches. A melodian was used in Dinah's Quilting Party, and an anvil in the concluding Anvil Chorus, and altogether the affair was greatly enjoyed and very successful.

GRASSE AND GIFFORD AT SCHERMERHORN HALL

A recital by Edwin Grasse, organist, violinist and composer, and Ida Hirst Gifford, pianist and organist, at Schermerhorn Hall, January 26, N. Y. Institute for the Blind, was a notable affair, closing with Grasse's own transcription for organ of Liszt's Les Preludes.

NEIDLINGER PIANO AND ORGAN RECITAL

February 16, at 8.15, William Neidlinger, organist, and Mrs. Neidlinger, pianist, will collaborate in compositions for piano and organ. The program is notable in containing so many melodious numbers; it closes with the Concert Stück (Von Weber).

STUDIO GUILD REVIEW NOTES

The Studio Guild Review for January, Grace Pickett, editor, prints many interesting pictures and items, all of interest to the music and art world. The Studio Guild Directory of professional members contains many well-known names.

HORA NOVISSIMA AT THE BRICK CHURCH

Parker's Hora Novissima was sung by the choir at the afternoon service of the Brick Presbyterian Church, January 29, under the direction of Clarence Dickinson, with Corleen Wells, Grace Leslie, Charles Stratton and Alexander Kisselburgh as soloists.

ZILPHA MAY BARNES CONDUCTED OPERA IN 1904

The claim that an accompanist of the American Opera Company "might be the first American girl directing an operatic performance" is incorrect, inasmuch as Zilpha May Barnes, as long ago as 1904, conducted Martha in Cincinnati, followed by many similar performances, including The Marriage of Figaro in 1927.

NEW ENGLAND CONSERVATORY NOTES

Alice Huston Stevens, soprano, of the faculty of the New England Conservatory of Music, gave a well attended recital in Jordan Hall. Her husband, Richard Stevens, also of the faculty, was an effective accompanist. Mrs. Stevens' program included a suite of French songs by Duparc, Dalcroze, Widor, Dupont and Szulc; "The Jacqueminot Rose" of Chadwick and "The Cuckoo" of Phyllis James; arias from La Cenerentola, Iphigenie en Aulide and Amleto; and songs by Cimara, Respighi, Joseph Marx and Strauss.

The Ernest Toys Busy Teaching and Playing

After a strenuous holiday season in which the Ernest Toys entertained Mrs. Toy's sister, Ethel Leslie, of Boston, they have again settled down to teaching and concertizing. Among the celebrations for Miss Leslie was a luncheon and bridge party at the Hotel Churchill for sixteen guests.

The Toys filled an engagement for the Arche Club, January 6; on January 24 they played for the D. A. R. and on January 31, for the Hyde Park, Y. M. C. A. Early in February they played at the Sunday Evening Club at Peru, Ill. For the next six or eight weeks the Toys will reside in Chicago.

Grace Leslie's Dates

Recent appearances for Grace Leslie have been a presentation of songs by Rosalie Hausman for the Vocal Teachers' Guild on January 8; soloist with the Musical Forum, Kurt Schindler, conductor, on January 22; Hora Novissima, at the Brick Church, January 29; soloist for the opening of a series of Historical Lecture Recitals at the Union Theological Seminary, under the direction of Clarence Dickinson. On February 5, she was soloist with the St. Louis

Symphony at the farewell appearance of Bernardino Molinari, and February 28 Miss Leslie will be the soloist for the Music Guild of New York at a special concert to be held in Aeolian Hall.

Percy Grainger to Hold Master Class at Chicago Musical College

Piano students and professional pianists will be happy to know that Percy Grainger, eminent pianist, again will hold a master class this summer at the Chicago Musical College. So much has been written concerning Grainger, the virtuoso,



PERCY GRAINGER

that it does not seem amiss to say a few words here about Grainger, the instructor.

As a teacher, Grainger brings to his students all of the exuberant vitality and enthusiasm which have aided in making him the great artist that he is. A modernist who thoroughly understands the classics, and a classicist with an inspired vision of the future, Grainger gives to his pupils the understanding of the best heritage of the classics, and a well proportioned and sane comprehension of modern works and tendencies.

Together with this knowledge, Mr. Grainger will teach his pupils the art of concert performance, the skill which can produce a sonorous tone in large concert halls in the playing of works in which the orchestra takes part, and the art of memorizing. He will specialize in the technique of the sustaining (middle) pedal, in which branch of pianism he is said to have no equal. A comprehensive list of notable and unacknowledged piano works suitable for concert work and teaching and of especial value to all Grainger students will be sent by the registrar of the Chicago Musical College upon enrollment.

Sibyl Sammis MacDermid Resumes Recitals

Sibyl Sammis MacDermid resumed her intimate studio recitals on January 15, and repeated her program the afternoon of January 29, when she sang for the many guests who filled her studio on both occasions.

Mrs. MacDermid has been heard in this happy manner many times, when unusual vocal resources and interpretative ability, in addition to personal charm, have given much pleasure to her friends and served as an inspiration to her class. She sang songs by Arne, Hummel, Reger, Hildach, Strauss; Paris Sketches by Manning, and compositions of her husband's. Effie Doe played creditable accompaniments and Mary Schultz, in solo group and obligato, displayed a violin tone and technique of order.

Yelly d'Aranyi Sailing This Month

Yelly d'Aranyi, Hungarian violinist, who has just completed her first American tour, will leave these shores the middle of this month, but plans to return again next season. She has been lauded everywhere she has appeared in this country, and her many reengagements and new bookings place her among the popular artists of the present day. In addition to her art, Miss d'Aranyi possesses an engaging personality, and she therefore has made many friends and admirers who are eagerly awaiting her return to the United States next season.

Weidig Off to Europe

Adolph Weidig called at the New York offices of the MUSICAL COURIER on February 8, and sailed the same evening for a stay of two months in Europe on a tour of investigation with which he will combine recreation and rest. Mr. Weidig is also to be honored while in Europe by performances of his compositions in various parts in Germany. During his stay he will visit Germany, France and England. Mr. Weidig, author of one of the best of harmony books, is now at work on a book of modern counterpoint.

David Zalish Artist-Pupils Give Program

On December 28 in Steinway Hall an artistic hour of piano music in recital form was given by pupils of David Zalish. George Bagrash, Pearl Weiss, Anna Goldberg, Dorothy Lewis, Lillian Myerson, Hilda Lechtenfeld and Ada Leijow, all did justice to the untiring efforts of their conscientious instructor. Real talents were among the performers.

Elizabeth Quaille Artist in Recital

Florence Moxon, artist-pupil of Elizabeth Quaille, will make her New York debut at the Town Hall on Wednesday evening, February 29. Her program will consist of works by Bach, Scarlatti, Gluck, Brahms and Chopin.

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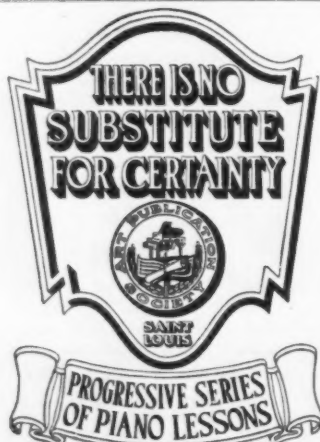
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APPROACH TO MAC DOWELL'S GRAVE IN PETERBORO, NEW HAMPSHIRE

Mrs. MacDowell in California

Mrs. Edward MacDowell, widow of the famous American composer, is spending the winter in California for her health.

The association, which was started with an endowment of \$50,000 and the gift to it of her husband's summer residence at Peterboro, N. H., by his widow, had for its original object the encouragement of American composers. Rooms were at their disposal at nominal rentals, enabling them to work in the summer months under the inspira-

tion of the beautiful surroundings. Later it was found necessary to add a number of cottages to accommodate the large number of keenly enthusiastic applicants who desired to go there.

Literary authors are also recipients of the benefits conferred by the MacDowell Association. In the literary and dramatic fields three outstanding successes were thus made possible this year. They are, *Tristram*, by Edwin Arlington Robinson; *Porgy*, by Du Bose Heyward, and *The Bridge of San Luis Rey*, by Thornton Wilder.

Edward Johnson Lays Stress on Accompanists

"Why relegate the accompanist to the background?" asked Edward Johnson recently when discussing the engagement of his new accompanist, Blair Neale. He then went on to state, "Everyone will shout, 'but we do not any more.' However, there has been very little credit, appreciation, or applause extended to the man at the piano, in the last decade. Much has been written that the accompanist is accorded what he deserves, but this is not true. So definitely have accompanists been neglected that I have laid particular stress on giving them their due. My new accompanist, Blair Neale, is a very talented young chap from my 'ain

the critic of the Pocatello Tribune, in reviewing Miss Smith's recent recital in Pocatello, Idaho. Another salient paragraph from this review reads as follows: "An outstanding feature of Miss Smith's performance is her exquisite interpretation, which makes of each song a perfect gem, vividly portraying a picture. So perfect is her technic, as well as her intonation and diction, and so versatile are her talents, that she sings with equal charm and ease an operatic aria or a song of childhood."

La Forge-Berumen Studios

A group of artist pupils from the La Forge-Berumen studios gave a recital at the Bowery Mission on January 24. Several of the singers who appeared had been heard on past occasions in this hall, and it was interesting to note their artistic and vocal growth. Among those appearing were Helen Grattan, Laura MacNichol, Jeanne Winchester, Adriana Morales, Elna Leach and Frances Alcorn, sopranos; Eleanor Edson and Ada Belle Files, contraltos. Valuable assistance was rendered the singers by the accompanists, Alice Vaiden, Sibyl Hamlin, Rose Stuhlman, Vernice Elbel, Myrtle Alcorn and Kenneth Yost.

Frank La Forge, composer-pianist, will assist Frances Alda in her Atwater Kent radio hour on Sunday evening, March 4. In addition to playing accompaniments for Mme. Alda, Mr. La Forge will play the first movement of the Grieg A minor concerto with orchestra.



EDWARD JOHNSON AND HIS NEW ACCOMPANIST, BLAIR NEALE

country' and deserves the attention of the musical world for his excellent work. On my last concert tour of nearly fifty concerts, he was continually greeted with applause and appreciation. Because of his artistic excellence not only for friendship's sake, I arranged to have him play a solo group on my programs, and was well recompensed; his playing was recognized for its high standard of technic and beauty in solo work as well as in accompaniments."

Mr. Neale has now gone under contract to remain as Mr. Johnson's exclusive accompanist, and he will therefore be able only to take such engagements as will not conflict either with Mr. Johnson's concerts or rehearsals.

Prizes Awarded in Two Opera Competitions

ROME.—The committee for the government's annual opera competition (composed of Mascagni, Casella, Alfano, A. Franchetti and Alberto Gasco) has this year awarded the prize of 50,000 lire to Felice Lattuada for his *Don Giovanni*, a lyric tragedy in four acts. The new work will be produced in one of the leading Italian theaters.

Another opera competition recently held in Milan was presided over by Zandonai, Pizzetti and Panizza. The rules called for an opera in three acts and, at Panizza's suggestion, the prize was divided between the two best works, by way of encouragement. The successful composers were Giacomo Benvenuti (whose opera is called *Juan José*) and Antonio Veretti (who wrote *Medico Volante*), both of whom come from the Liceo of Bologna. D. P.

Critic Calls Ethelynde Smith Versatile

"An event which will be long remembered by those fortunate enough to be in attendance was the song recital given by Ethelynde Smith, soprano, at Sanford Hall," said

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Doris Niles Going Abroad

Doris Niles, with her sister, Cornelia, and Mrs. Niles, will sail for Europe on March 14 for a four months' trip. The little party will go direct to Cadix for a month, and plan to be in Seville for Holy Week. From Spain they will go to Tangiers and will tour around that section, going back to Seville and the Basque Coast. Visits to Santander, which,

a little time in Switzerland and a jaunt on the Mediterranean Coast, the Niles family will go to Barcelona and into the French Catalonia, Perpignan. They return to Barcelona and sail for home arriving in New York about July 15.

Before sailing, the Doris Niles Ballet may make a final New York appearance of the season, but plans are not yet definite. While in Europe Miss Niles will probably make



Photo by Nicolas Muray

THE DORIS NILES BALLET IN ONE OF ITS GITANIAS

according to Miss Niles, is the most beautiful spot on that part of the coast; San Sebastian and Biarritz, will be followed by trips to Paris, London, Berlin, Vienna and Salzburg, where the Reinhardt performances will be attended. As a matter of fact, the dancer will make a study of dancing in all these European cities and will collect new ideas for her tour which opens early in the season. Miss Niles is most anxious to go to southern Russia, but has been warned to keep away, if she wants to get back to America. After

one notable appearance, which will be announced later. When the ballet tours next season it will be accompanied by an orchestra of ten pieces and six Spanish guitar players, all under the musical direction of Vladimir Bremner.

The Doris Niles Ballet of six girls, consisting of Ruth Flynn, Sophie Delza, Nina Polsley, Irene McBride, Rebecca Lubin and Dorothy Brakefield, has now a repertory of twenty-five dances, ranging from the old French opera ballet to 1928 in Granada. The girls are equally talented in all



DORIS NILES.

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styles. The Doris Niles Ballet is not to be regarded as a ballet corps, for each is individually capable of doing solos at any time. Miss Niles believes that one of the reasons why dancing has been slow in its development in this country is because there has been such a run on ballet corps. In a corps of twenty-four dancers, perhaps four out of that number can do solos. Miss Niles says she is interested in all her girls, and when she sees one is skilled in a particular type of ballet—Spanish, Italian or Oriental—she is given an opportunity to develop her individuality. Consequently all dance up to the occasion always. Doris Niles says her slogan is: "Remember the Ballet Girl."

At the present time Miss Niles is working four and five hours a day with her girls and devoting some time, too, to the study of the guitar. Since hearing Segovia, Spanish master of that instrument, Miss Niles has put the cello, violin, and various instruments in second running, and is frank to admit she is guitar "mad." Since hearing Segovia play Bach, Handel and Mozart, she now enjoys those composers more fully for the first time, even after hearing orchestral renderings of their works, she says.

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Recent Publications

Reviews

(G. Schirmer, Inc., New York City)

Music Book Game, by Mabel Greenberg, with illustrations by Ruth Shufro.—The poems are presumably the work of Mabel Greenberg, and the musical exercises derived without doubt from the same source. An interesting feature of the work is the clever printing device, by which a solution to the problems is found, by merely running a pencil over the blank spaces on the page. This brings out the notes. The poems are charming and the illustrations quite equally so. This is an unusually fine contribution to the literature of educational music for very little children.

(Carl Fischer, Inc., New York City)

Two Songs, by Lily Strickland.—They are entitled *Hame-Coming* and *In Dreams*, the poems in both cases being made by the composer. *Hame-Coming* is a Scotch piece with a good Scotch tune, gay and lively, and reminiscent of the pipes. *In Dreams* is altogether of another character, with flowing accompaniment supporting a graceful tune leading to heights of tender passion toward the end. Both songs do this gifted composer credit and will add to her already great fame.

(C. C. Birchard & Company, Boston, Mass.)

"Twice 55" (The Orange Book): Part Songs for Boys, compiled and edited by Peter W. Dykema, Teachers College, Columbia University.—The preface says that any group of boys between the ages of eleven and fifteen will usually include soprano voices, bass voices, and several voices in between these two extremes. This book is therefore planned for such voices. The range of each voice is less than an octave, and the upper voice is never very high or the lower voice very low. The upper voice reaches B in the middle line of the treble clef, and the lowest voice B flat on the second line of the bass clef. The arrangements are excellent and this book should take the same important place in music for amateurs as have other Birchard publications.

(Brisbane Publishing Company, Chicago, Ill.)

Two songs by Ernest Toy.—They are entitled *Drowsy Eyes* and *Love's Surrender*, the words of the first being by Eva Leslie Toy and of the other by Eva Maude Leslie, who is apparently the same person. *Drowsy Eyes* is provided with a violin and cello obligato, which will undoubtedly add to the effect of the music. It is a simple lullaby of popular type with a first rate tune well

suited to the words and constructed in a manner that will please the vocalist. *Love's Surrender* is a ballad in waltz tempo but with an elaborated accompaniment which provides excellent support to the voice. It has a thrilling climax and a sustained final note that will be any singer's delight.

(Edw. Morris Music Publishing Co., Inc., New York)

A Canton Boat Woman, music by Marianne Genet to words by Grace Thompson Seton.—The first notable characteristic of this song is its individuality. It is individual both in the content of the poem and in the musical setting. The latter is simple in style, befittingly simple, and in this much of the effectiveness of the composition is gained. The music also lends itself admirably to the atmosphere of the lyric, accentuating the mood and color, and heightening the effect of the word story. A plaintive note is found in the work, as well as a deep note of sorrow and regrettable tragedy.

From the performer's standpoint, the composition is very singable. The range is confined within a limited area, and the phrases are simple and clear in outline. The character of the song makes the success of its presentation dependable upon adequate interpretation.

(Chappell-Harms, Inc., New York City)

Bird Songs at Eventide: Words by Royden Barrie, music by Eric Coates.—It will be a wonder indeed if this song does not become a familiar item, not only on the recital stage but also on radio programs and in the drawing room through the medium of the phonograph records. It has a tune of unusual worth and beauty, a tune that a violinist or cellist or saxophone or trumpet player might make quite as much of as could a first rate singer. This song, although a ballad, is far superior to the average ballad. It is real music, the work of a man obviously possessed of genuine inventive genius.

(Sam Fox Publishing Co.)

Wings, by J. S. Zamecnik.—The song is the love theme of the successful film, *Wings*. The theme itself is suggestive of the title, and its unique, swaying rhythm—one could almost say the "dipping" rhythm—of the song should lend it an unusual appeal. The use of triplets, too, in the refrain, tends to create a substantial atmosphere, and good tone setting for the lyric, the work of Ballard Macdonald, which tells of love on high, and dreams, and of such things as most lyrics do tell. A ukulele accompaniment has been furnished by May S. Breen. There is no doubt of the success of the song as a popular contribution. It has worth, and the added interest in aviators makes it timely, as well.

(Universal-Edition)

Concerto for Violin and Orchestra, by Joseph Achron (arrangement for violin and piano).—This is an ex-

tremely fine and effective work and is dedicated to Jascha Heifetz. It appears to be made up of variations on Jewish themes and has the now familiar repeated notes, which Bloch has used in so masterly a manner in his cello rhapsody, *Sholomo*. Mr. Achron has made a no less masterly use of his material. It is needless to say that the violin part is thoroughly violinistic and so difficult as to give satisfaction to the most skilled technician. It is a genuine addition to the literature of the violin and should make its way quickly and become in a short time a familiar piece on the programs of the violin virtuoso.

Leigh Henry a Friend of America

Leigh Henry is a composer, critic and writer on musical subjects, who seems to have many friends and admirers in England and who has been unusually generous in recognizing American composers. He is one of the few critics in England who have taken the trouble to investigate America and to make frequent mention of its work in various English papers. The *Daily Chronicle* of December 1 says that Mr. Henry has recently secured an important musical appointment in the United States, but what that appointment is has not yet come to light on this side of the water. Mr. Henry recently conducted a concert over the Cardiff station of the British Broadcasting Company with a chamber orchestra which represents his idea of a modern, Welsh orchestra. It was composed of woodwind to represent the traditional pibgorn or pipes; harp, to represent the telyn, and strings to correspond to the crwth or early Welsh viol. Mr. Henry also broadcasted a program of Welsh composers on January 10, including some of his own compositions. As a critic Mr. Henry is one of the very few in England who has been a consistent champion of modern music. He understands the emotions and ideals of the extreme modernist composers. His articles in *The Chesterian* and in the *London Musical Standard* have shown him to be a man of breadth of vision as well as of unusual learning.

Sidney Dorlon Lowe Accompanies Choral Ensemble

Sidney Dorlon Lowe gave a striking example of his sound musicianship recently. Owing to the indisposition of its regular accompanist, the Choral Ensemble of Jersey City asked him to play the piano parts at its first concert in the Bergen Lyceum on January 27. Aside from assisting during the many choral numbers, which included works of Brahms, Schubert, Rubinstein, Henschel and Rimsky-Korsakoff, he played the accompaniments for Mabel Deegan, violinist, in selections by Saint-Saëns, Toselli, Kreisler and George Gershwin.

Mr. Lowe is the accompanist of the Amphion Glee Club, and when Miss Deegan appears with that organization in April, again he will assist her at the piano.

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tune and regulate their harpsichords in the Lyceum Theater, Minneapolis. Philip Manuel (seated) is seeing to it that he has a "well-tempered clavier." Gavin Williamson (left) is livening up a "lazy jack," while Henri Verbruggen (center), conductor of the Minneapolis Symphony Orchestra, is the interested observer.



ANNE ROCKEFELLER

concert pianist, who recently returned to New York after several appearances at Grand Rapids, Mich. Of her recital given at the Hotel Browning, the Grand Rapids Press said: "Miss Rockefeller has developed a big and resourceful technique for one of her years. Her tone is rich, broad and sonorous, and she plays the delicate passages with light musical tone. She revealed the substantial quality of her musicianship in her playing of the Brahms Rhapsodie. She played the Schumann Romanza in the style of the romanticists, giving a poetic interpretation. She was especially brilliant in her rendition of Hopak by Moussorgsky. Her playing as a whole shows the development of an individual quality which gives especial interest to her work."



EARLE LAROS,

who has been engaged as piano soloist at the Bach Festival on May 11 and 12, in Bethlehem, Pa., under the direction of Dr. J. Fred Wille. This is the first time that any of Bach's instrumental works have been programmed at these Festivals. The composition to be played is the concerto in C minor for two pianos and orchestra. Ruth Becker, accompanist of the choir, will be at the other piano. Another engagement for the spring for Mr. Laros is an appearance with the Buffalo Symphony Orchestra on March 23, when he will play the Rimsky-Korsakoff concerto in C sharp minor and also conduct the orchestra during the evening.



CLARA MAYSELS,

one of the many artist-pupils of Giuseppe Boghetti who are appearing with success in concert. Two of her recent engagements were in Bethlehem, Pa., where she appeared in the ball-room of the Hotel Bethlehem and as soloist with the Bethlehem Male Chorus. On both occasions the soprano well merited the enthusiastic reception given her. (Photo by Kubej-Rembrandt Studios.)



MARGUERITE D'ALVAREZ,

contralto, who will give a Carnegie Hall recital on Tuesday evening, February 28. (Photo © George Maillard Kessler.)



KATHERINE PALMER,

soprano, who will be heard as soloist with the Mendelssohn Club of Albany (Frank Will Rogers, conductor), on March 7, and who is also appearing each Sunday in a series of chamber music concerts with the National String Quartet over WEA and associated stations. (Florence Vandamm photo)



GRACE DEMMS,

soprano, who fulfilled her third engagement with the Clifton, N. J., Choral Society on January 31. Two years ago she appeared as soloist with that organization in The Creation, last year in Faust, and this year again in The Creation.



NEW YORK STRING QUARTET AT PALM BEACH, where the quartet recently appeared in twelve private concerts in the homes of various prominent music patrons of the social colony. The snapshot shows, left to right, Ottokar Cadek, Ludvik Schwab, Bedrich Vaska and Jaroslav Siskovsky. (Photo by Stearns Photo Shop)

MUSICAL COURIER

Weekly Review OF THE World's Music



Photo © Mishkin

Pasquale Amato

As Scarpia in Tosca

